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spring fashion

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AND BYSTANDER / VOLUME 251 / NUMBER 3263

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JOHN OLIVER

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tatler



spring fashion

Suddenly it's spring—well perhaps not quite so suddenly as all that. There are, after all, some ten days to go before we can claim the title officially, but the Paris collections have been shown and that's spring enough for most women. Norman Eales picked up the theme with a cover picture from the collection of Marc Bohan at Christian Dior who caught the luminous colouring of spring flowers in a little heavily-beaded jacket with fluted sleeves worn over an ankle-length streak of a dress in acid green silk gauze by Abrahams. Make-up includes Christian Dior's lipstick No. 60. More colour pictures from Paris on pages 548-9 begin a twelve-page section of spring fashions chosen by Unity Barnes

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GOING PLACES

SOCIAL & SPORTING

Royal Artillery Hunt Ball, R.A. Mess, Larkhill, Wilts., 13 March. (Details, Durrington Walls, 531).

Grand Military Steeplechase, Sandown, 14 March.

Princess Marina, Duchess of Kent, will attend the opening performance by the Comedie Française at the World Theatre Season, Aldwych Theatre, 17 March.

The Lincolnshire, 18 March.

Grand National, Aintree, 21 March.

Spring Antiques Fair, Chelsea Town Hall, to 21 March.

Victoria Club dinner-dance, the Dorchester, 24 March. (Details, TEM 8586.)

Prince Philip will attend the première of *The Rise & Fall of the Roman Empire*, at the Astoria, in aid of the King George's Fund for Sailors, 24 March.

Oxford v. Cambridge Boat Race, 28 March.

Point-to-Points: Avon Vale; Wilton; Garthorpe; Cottesmore; R. E. Draghounds, 14 March. **Tedworth; Cotley & Seavington; Fitzwilliam; Albrighton**, 21 March.

RACE MEETINGS

Flat: Lincoln, 16-18; **Liverpool**, 19-21; **Kempton Park**, Warwick, Stockton, Doncaster, 28 March. **Steeplechasing: Stratford-on-Avon**, Wincanton, 12; **Sandown Park**, 13, 14; **Sedge-**

field, Taunton, Uttoxeter, 14; **Ayr**, 14, 16; **Worcester**, 18 March.

GOLF

Oxford v. Cambridge, Rye, 20, 21 March.

MUSICAL

Covent Garden Opera. *Fidelio*, tonight, 13, 18 March; *IPuritani*, 20 March. 7.30 p.m. (cov 1066.)

Royal Ballet, Covent Garden. *Swan Lake*, 12, 19 March; *Diversions, Marguerite & Armand, Ballet Imperial*, 14 March; *Napoli, Pas de Deux, Diversions, The Invitation*, 16 March; *Les Sylphides, Marguerite & Armand, Ballet Imperial*, 17 March. 7.30 p.m.

Royal Festival Hall. London Mozart Players, cond. Blech, 8 p.m., tonight; L.P.O. cond. Horenstein, 8 p.m., 12 March; L.S.O., cond. Keteszi, 8 p.m., 13 March; Ernest Read Concert for Children, 11 a.m., 14 March; L.P.O., cond. Staern, 8 p.m., 14 March; Bach Choir & Jacques Orchestra in Bach's *St. Matthew Passion*, 11 a.m., 15 March; Folk music from the British Isles, 7.30 p.m., 15 March; G. Thalben-Ball (organ), 8 p.m., 16 March; Jacqueline du Pré ('cello) and George Malcolm (piano), 8 p.m., 17 March; B.B.C. Symphony Orchestra & Chorus, 8 p.m., 18 March. (cov 1066.)

Sadler's Wells Opera. *Carmen*, 7 p.m., 11 March; *La Traviata*, 13, 17, 21 March; *Girl of the Gol-*

den West, 14 March; *Flying Dutchman*, 18 March; *La Belle Hélène*, 19 March; *Ariadne on Naxos*, 20 March, 7.30 p.m. (TER 1672/3.)

Royal Albert Hall. L.P.O., cond. Schwarz, with Louis Kentner (piano), 7.45 p.m., 13 March. (KEN 8212.)

Wigmore Hall. Aimée van de Wiele (harpsichord), 3 p.m., 14 March. (PRI 7142.); London Pianoforte Series: Stephen Bishop, 3 p.m., 15 March. (WEL 8418.)

ART

Canadian Paintings, Tate Gallery, to 22 March.

Violence in Contemporary Art, I.C.A. Gallery, Dover St., to 26 March. (See Galleries, p. 564.)

Vanessa Bell Memorial Exhibition, Arts Council Gallery, St. James's Square, to 28 March.

LECTURES

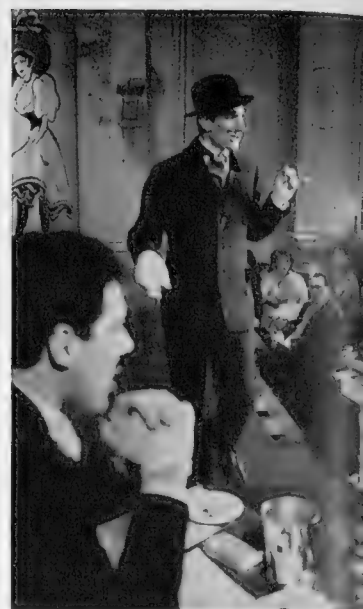
The National Theatre, by Kenneth Tynan, Royal Society of Arts, John Adam St., Adelphi, 6 p.m., 18 March. (Tickets, Secretary, TRA 2366.)

FESTIVALS

St. Pancras Arts Festival, St. Pancras Town Hall, to 20 March.

Southampton Arts Festival, to 20 March.

Exeter University Arts Festival, to 20 March.



Three times a week at the Green Man, Blackheath, Victorian music hall swings into boisterous revival. The artists donate their services to the Greenwich Theatre Appeal Fund; proceeds will go to reopening the old Hippodrome as a repertory theatre. Here the chairman, Mr. Michael Griffiths, watches Mr. David Duke put on over Olga Pulowski *The Beautiful Spy*, in front of a decor by Tony Borer

The Dome, Brighton, musical festival, to 21 March.

EXHIBITIONS

"Daily Mail" Ideal Home Exhibition, Olympia, to 3 March.

National Stamp Exhibition, Central Hall, Westminster, 13-21 March.

FIRST NIGHTS

Mermaid. The Royal Commission Revue, tonight. **Queen's**. *The Seagull*, 12 March. **May Fair**. *All In Love*, 13 March.

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DOONE BEAL

GOING PLACES

NEW YORK

As we approached the Triborough Bridge, the taxi driver was visibly shivering: "Ma'am, do you mind closing them windows? I gotta stiff neck." One could hardly have been anywhere *else* but New York, that city whose egalitarian manners would make amazed brothers of most Muscovites, and which puts the average European in his place with the almost aggressive courtesy that is peculiar to Americans. For this, more than any other city in the world, is all things to all men. It is breakfast off shirred eggs and an English muffin in a drugstore; newspapers that weigh half a pound; a glimpse of Central Park on an early spring morning when it looks like a snapshot of Alaska, and grey squirrels run up the trees just 50 yards from the Plaza Hotel. It is those terrible lifts that jolt and bounce you through all seven floors of Sak's, Fifth Avenue, and the sabled international crowd that gathers at the Plaza and Delmonico's. It is the superb gold filament abstract by Lippold, in the foyer of the Pan Am building, and the copper mesh which lines the windows of the Seagram, giving it its own unique colour against the skyline. It is the odd exhibition of abstract painting, usually good, which IBM or Lever Brothers or another of the industrial philanthropists put on for their own prestige, and the pleasure of anybody who cares to go and look around it. At times, it is a pace and an attitude so slow, so leisured and so independent as to make most service in London, in both stores and hotels, seem push-button by comparison. One epitome of New York is the raffish glow of Times Square on a Saturday night, with crowds like a football (sorry, baseball) scrum thronging the pavements, some of them just staring up at the moving neon and the puff of steam which coils from the mouth of the ad. for Camel cigarettes every 15 seconds. It is browsing in a bookshop at midnight, and the 10-cent

stores whose accumulated fortunes have stocked the art galleries of America with some of the best Italian Renaissance paintings outside Italy; the cut-price garment shops like Orbach's, the interestingly seedy antique shops and Irish bars on Third and Second Avenues; the Empire State, whose radio tower looks rather like a hypodermic, about to puncture the clouds. It is the glorious mosaic of the yellow-lit skyscraper windows at dusk, and the myriad faces and languages you meet in every bar, and at every street corner. New York is such an exhibition piece—and after no matter how many visits, this characteristic of exhibition, of something new to see each time, stays with it—that its mounting of a World's Fair seems to be almost superfluous.

The Fair celebrates the 300th anniversary of the founding of New York City. Seventy million visitors are expected this year, to view some of the most fantastic exhibits that the electronic age has been able to contrive and they are reckoned (if they make a thorough job of it) to spend 12 days sightseeing apiece. This wedge of information sent me hot-foot to Revlon's salon on Fifth Avenue to enquire the price of a pedicure. For eight dollars, you may recline in a darkened room with nothing but the sound of a fountain trickling into a gold mosaic pool to distract you. Since the day it opened its doors, two years ago, it has been a favourite feet-up place. For 75 dollars, you can have a new face and hair-do as well as body massage and pedicure.

For the benefit of people who want to enjoy New York as well as the Fair, I revisited some old and new haunts, especially restaurants: though *Cue*, the weekly guide to both eating and entertainment, lists over 300 of them, the choice can be dazzling, blinding and, on occasion, disastrous, without some guidance. A new breakfast place is the Brasserie of the Seagram building, next door to the fabled Four Seasons. It

is very French in every aspect except the coffee: order the strongest cappuccino if your tastes in this are European. But they make a speciality of omelettes which, in both amplitude and price, could see you through lunch without further need for sustenance.

One of my favourite lunch places is Daniel's Café Bagatelle, 65 East 54th Street. Their house speciality is cheese soufflé (a rarity in New York), and this they do superbly. The place is modern but small, and has ambience. Nor is it expensive, but I should add that my idea of not expensive, by New York standards, is five dollars a head including one dish, half a bottle of wine and coffee. Prices mount steeply from there, and dinner menus always cost about 20 per cent more than luncheon. The Gripsholm (57th Street and Second Avenue) is equally good for lunch (they do a special Sunday brunch) or dinner and has, apart from its normal menu, a spectacular Smørgasbord. Another speciality there is Swedish pancakes with cranberry jam. Vesuvio, on West 48th and Seventh Avenue, has a vast Neapolitan menu; Italian food in New York is perhaps the cheapest, the most authentic and certainly the most prolific of the lot.

Sunday evenings, usually the dirge of big cities, are rather special. Head straight for the Village. Lots of small theatres and cabarets keep Sunday performances running. Second City East, on West 4th Street, is the local answer to the imported Establishment and the Bitter End, on Bleecker Street, has banjo music in a coffee house setting. Play the cabarets and bars of the brightly lit streets by ear, but try dining in the Bistro, which has great charm. It is composed of warrens of little rooms, decorated turn-of-the-century French, with old mirrors, trailing ivy and starry little lights. Their duck with

ABROAD

wild rice and black cherries is superb.

Theatres start at 8.0 or 8.30, and almost everybody dines beforehand. The Metropolitan has a good red plush restaurant of its own which is by far the best bet, if you are opera-bound. The Algonquin, at 59 West 44th Street, and usually full of theatre and literary celebrities, is another favourite (also for after-theatre suppers). This hotel, whose European attitudes and comfort make it almost unique in New York, offers also one of the best bargains: a small but pretty suite costs only \$25, whether one or two people use it, and if I were to list my own half-dozen favourite hotels in the world, it would be among them.

A brief postscript on the currents of New York life: Shepherd's, in the Drake Hotel, has Egyptian decor and is a nostalgic echo of the same establishment in Cairo. You dance to a phonograph with which a live trio plays in unison, and it has caught New York like a fever. El Morocco still stands. So do the bar/cabarets of the Living Room and Downstairs at the Upstairs. If you want simply a quiet drink and piano music and a general air of discreet luxury, listen to Cy Walter in the Drake Room of the Drake Hotel, or George Feyer at the Carlisle. Finally, I toss in the Flick, on 57th Street, which is drawing a big fad-public: silent-movies and ice cream sodas are all that it offers, but then as I said, New York is all things . . .

How to get there:

BOAC's Monarch flight out to New York leaves London at 11 a.m. It encompasses an excellent lunch, a siesta and tea, which leaves you feeling quite ready for the rest of a day which has back-tracked in time to two in the afternoon. The 8 p.m. flight back—cocktails, dinner, a cat-nap and breakfast—is simply a breeze. First Class really is luxe, but even on Economy they cut no corners with the service. Economy return costs £125.

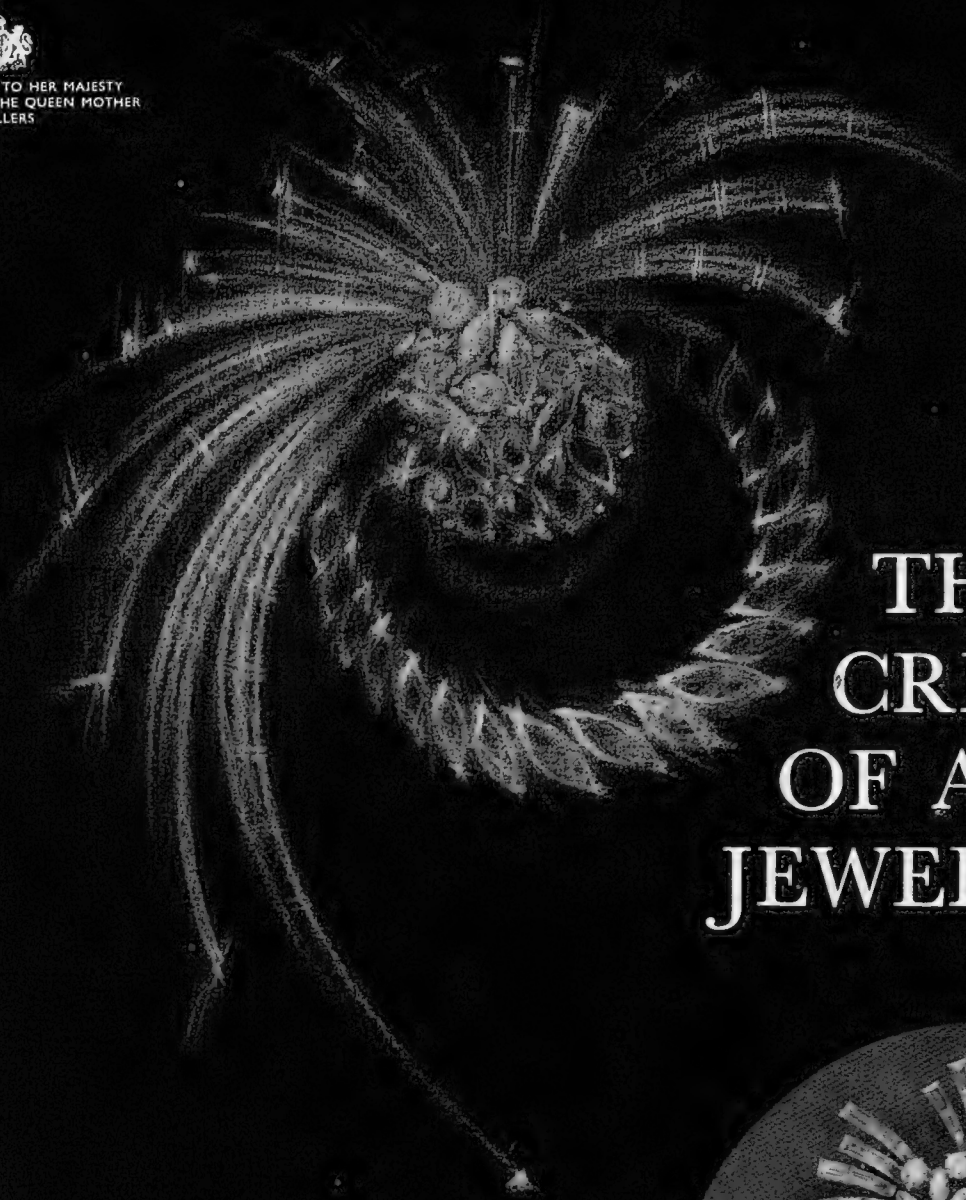




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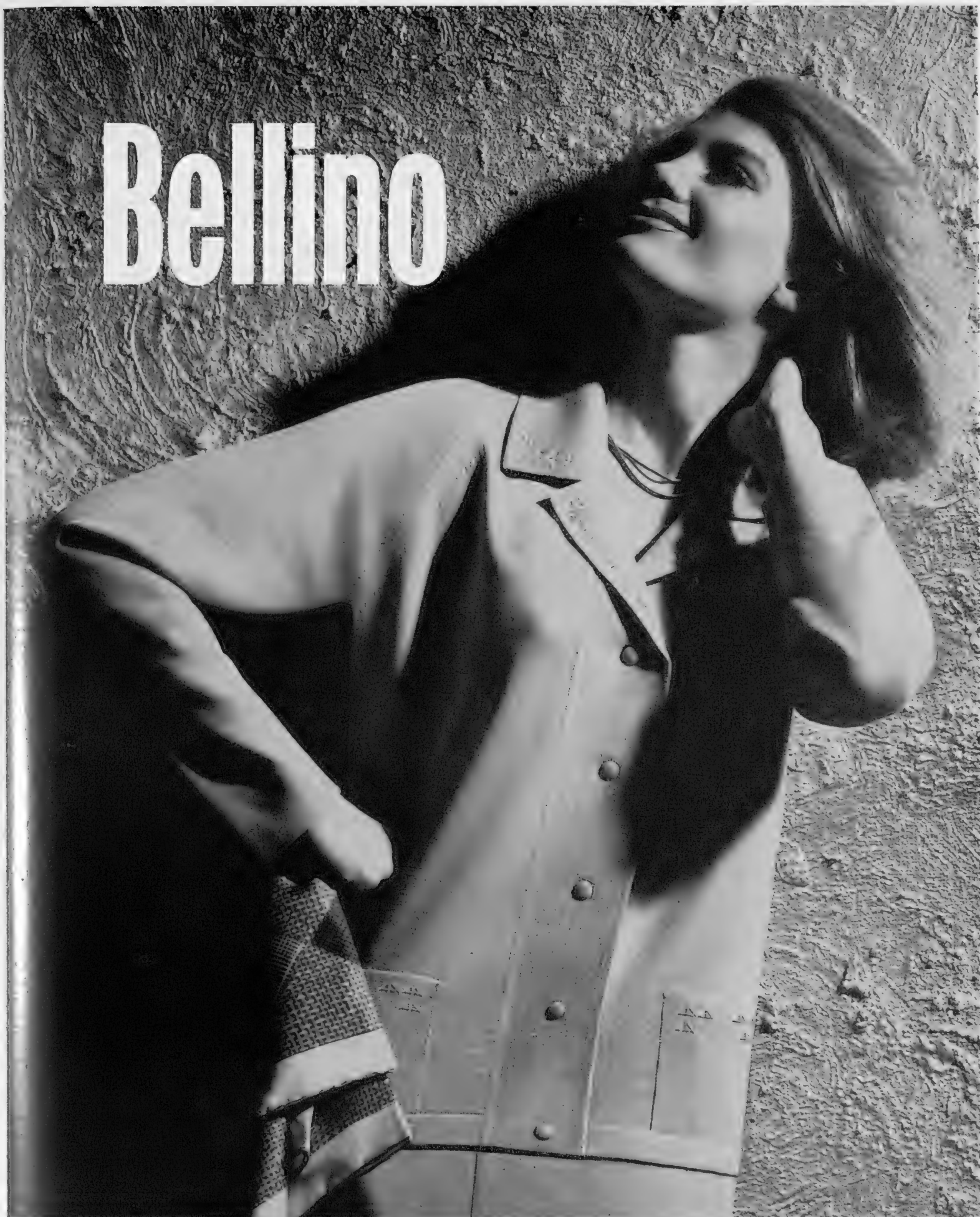


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Berlin Room restaurant, German Food Centre, 44 Knightsbridge. (BEL 7121.) C.S. Open 12 noon-2.30 p.m. and 6.30-10.30 p.m. To be enjoyable, German food must be first class, and that is what it is in this new restaurant. The fillets of herring in a cream & apple sauce were the best I have had for a long time, as was the fricassée of chicken. The coffee was good, though hardly hot enough for my taste. Here you can get specialized German cooking, including a number of dishes much favoured by Berliners. There is German beer, and a fine list of Rhine and Moselle wines. The waiter suggested No. 12 on the list, and offered to take it back if we did not like it. In fact it was delightful, a 1961 Wehlemer Abtei Spätlese. The wine prices seemed reasonable, as are those of the food—from about 9s. 6d. to 12s. 6d. for the main dish, and plenty of it. The waiting is first-class and friendly, the room pleasant and modern, with the elegance of simplicity and some delightful coloured prints. There is a quick-lunch room and the German food shop upstairs where I particularly liked the smoked ham in packets. W.B.

Verbanella, 35, Blandford Street, Baker Street. (WEL 2174.) C.S. The smiling Italian girl who opened the door, and the warm smell of cooking and coffee, put me in the right mood, and I was not to be disappointed. I started with a Campari Soda and a large plate of excellent Italian salami, following it with a well-made cannelloni and a glass of white wine, finishing with a large cup of good white coffee. My bill was just under 15s. The waitress who looked after me was charming, and though a lone casual customer in what was obviously a room full mainly of regulars, the *patrone* came twice to see if I was content. The rooms are in the Italian country house style and everyone seemed to be happy. I shall certainly go again. Open 12 midday-11 p.m.

Where to stay in London (5)
Cumberland Hotel, Marble Arch. (AMB 1234.) Having stayed in this hotel the first night it was open, I have a sentimental affection for it. Since then it has maintained the high standard of room comfort with which it started, and has moved with the times in its catering facilities. It has three restaurants, the elegant L'Epée d'Or for leisure eating; the Carvery, seating nearly 100, where one can eat three courses for 18s., and open to 8.30 p.m.; and the Double Time, for light meals, open 19 hours a day. A new buttry is also in the making. April to October terms are 67s. 6d. per day for a single room, 110s. for a double, terms including full English breakfast. All rooms have a private bathroom.

Norwich beats France

Sharp-set in Norwich after delivering a lecture and answering questions for 40 minutes, I was in need of a good meal at 9.45 p.m. As it was late when I entered **Boswell's** in the Tombland it was with some hesitation that I said to the waitress "Is it too late to get something to eat?" "Of course not" was the smiling reply, as she showed me to a table in the Cavalier Grill Room. And how right she was. First a half-portion of fried scampi, tender and cooked to perfection, then a grilled gammon slice with an egg, mushrooms, tomato and French fried, as good as one could wish. To go with it a generous half-carafe of a sound Red Bordeaux and a large cup of well made coffee. And the bill? Exactly 16s.

In this admirable establishment, which belongs to Purdy's, there is also the Roundhead Room, the Lobster Pot, the Buttery and a bar of unusual and attractive design. I am now looking forward to going there again. It is a splendid answer to those who declare that you cannot get a good meal late in Britain outside London and the largest cities. I cannot think of any restaurant in France who would give you such a good meal at that

price in such pleasant surroundings.

I stayed the night at the **Maid's Head Hotel**, a step away, and found it most comfortable. A fine old house has been brought up to date including plenty of private bathrooms. As a matter of historical interest, there has been an inn on this site for 800 years.

Wine note

The Diner's Club has produced a **Drink Book**, by Marty Simmons and the staff of the *Diner's Club Magazine*, which is a mine of useful information. It contains more than 1,000 drink and snack recipes collected from all over the world. There is a list of international drink toasts—Iechyd Da for Wales and Okole Maluna Haoli Maoli Oe for Hawaii if you are going that way—background information about almost every kind of drink, and a spice of humour in pictures to go with it. Obtainable from the Diner's Club of Great Britain, 365 Euston Road, at 7s.

. . . and a reminder

Ristorante Pizzala, 125 Chancery Lane. (CHA 2601.) *Good Italian cooking in most pleasant surroundings. No parking difficulties at night.*
Chez Auguste, 38 Old Compton Street. (GER 5952.) *International menu, in the heart of the theatreland.*

Hampstead Steak House, High Street, Hampstead. *Worth remembering when hungry after a walk on the heath.*

Savoy Grill. (TEM 4343.) *There is still magic in "Savoy Grill at one," or, for that matter, 8 p.m. or 11 p.m.*

Windsor Castle Dive. *Opposite Victoria Station. Worth remembering when travelling, for hot or cold food.*

Flanagans, Baker Street. (WEL 0287.) *A faithful reconstruction of an Edwardian fish saloon with appropriate dishes of the period. Good value for money.*

Crow's Nest, 17 Petty France. (WHI 4518.) *British cooking in pleasant surroundings, roughly on the spot where Milton wrote Paradise Lost.*

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14TH-CENTURY SETTING, 20TH-CENTURY DANCE

Two hundred guests danced at Stanley Hall, Bridgnorth, the 14th-century home of Major and Mrs. Jack Thompson—he is a former High Sheriff of Staffordshire—at the coming-of-age celebrations for their daughter Anne. The house, one of the best preserved of its period, is hung

with priceless tapestries and was floodlit for the occasion. There was a strong 20th-century note, though—guests danced to A Band of Angels, the Old Harrovian group which has recently turned professional. More pictures of the event by Van Hallan overleaf

1 Major & Mrs. Jack Thompson, the hosts

2 Mr. Michael Elwell and Mrs. Trevor Guy; both live in Shropshire

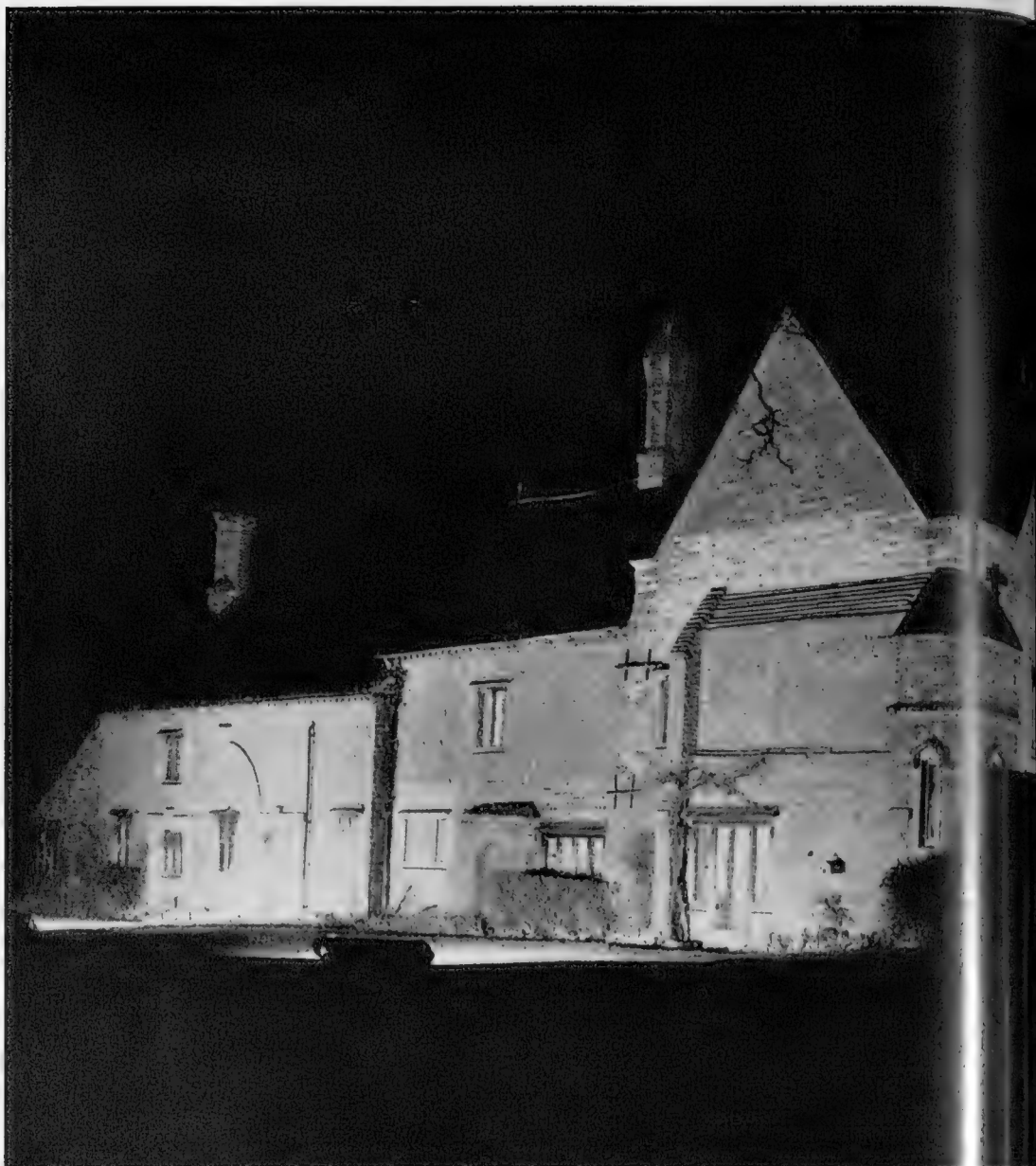
3 The Jacobean wing of Stanley Hall was floodlit for the occasion

4 Miss Meriel Chetwynd-Talbot, who has recently begun working at the B.B.C. in Huw Weldon's office, with Mr. Mark Baker, a Rhodes Scholar at Christ Church, Oxford

5 Miss Susan Bishop; her parents' home Shipton Hall is one of the finest houses in Shropshire

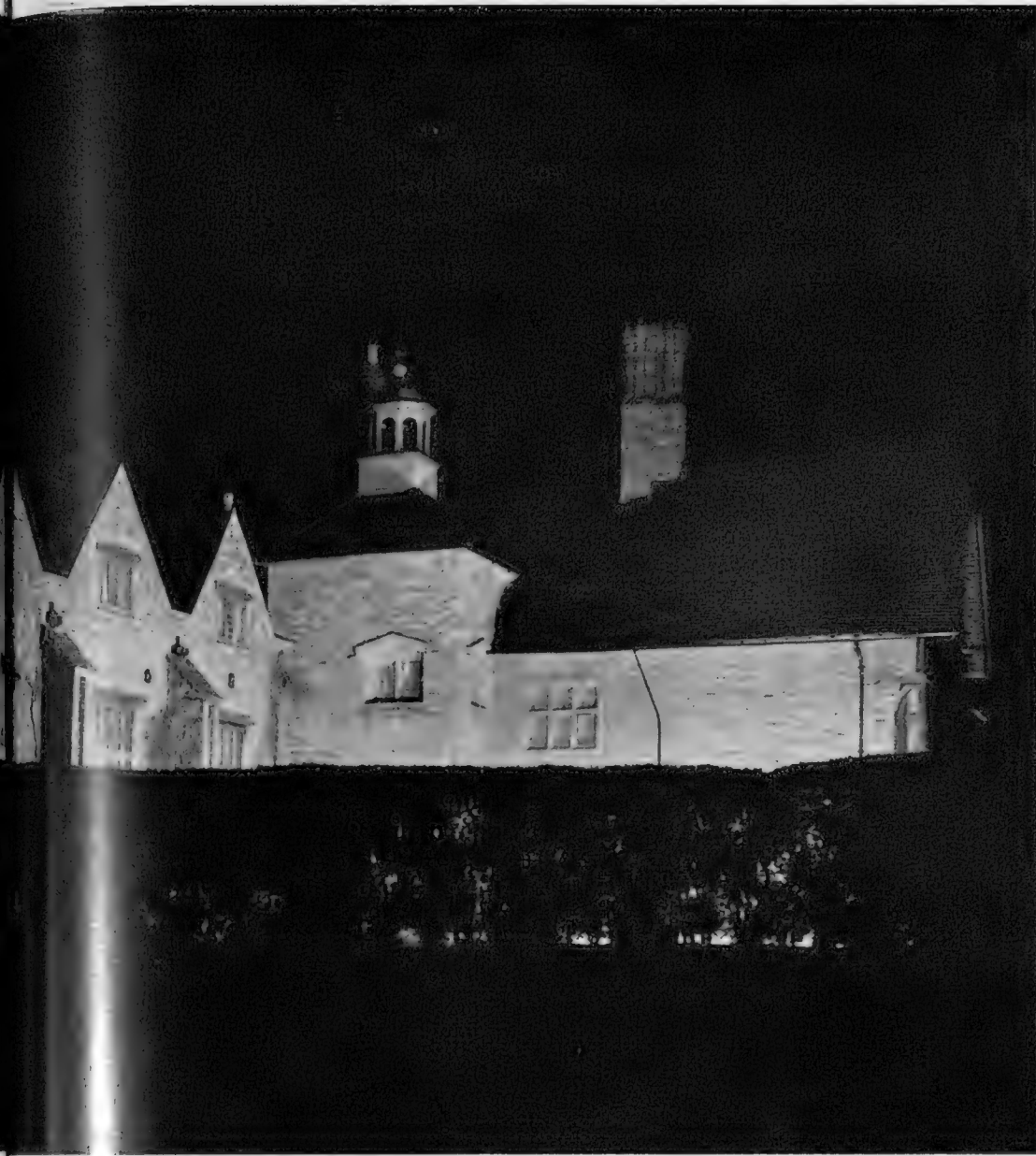
6 Mr. Christopher Wilkins, son of the author, the late Vaughan Wilkins, and a serving officer in the Welsh Guards, with Miss Charlotte Lloyd, who painted the murals for the party

7 Miss Sarah Hutt and Mr. Alan Traill who recently announced their engagement, and plan to marry in April



14TH-CENTURY SETTING 20TH-CENTURY DANCE

continued



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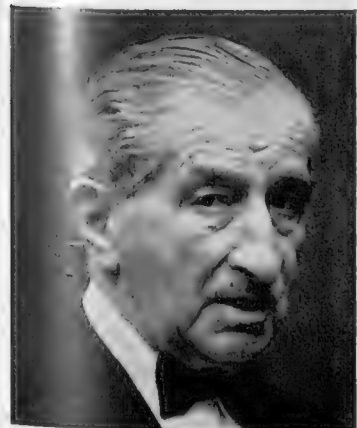
MUSIC IN AID OF MUSIC

Princess Marina, Duchess of Kent, attended a concert at Guildhall in aid of the Israel Philharmonic Orchestra and the Yehudi Menuhin Trust. The concert was given by Mr. Menuhin—seen above with Princess Marina at supper after the performance—and his sister Hephzibah



1 Princess Marina with Mr. Menuhin
2 Sir Gilmour Jenkins, chairman of the Yehudi Menuhin Trust and of the Royal Philharmonic Society, with Mrs. Aviva Harris, chairman of the concert committee. She is the wife of Mr. Lewis Harris, the banker
3 Mrs. Stanley Berwin and Sir Isaac Wolfson
4 Mrs. Brian Sandelson, honorary treasurer of the concert committee

5 The audience at Guildhall listening to Yehudi and Hephzibah Menuhin
6 Sir Robert Mayer, who organizes the well-known Children's Concerts
7 Viscount Althorp, son-in-law of Lady Fermoy, who was also at the concert
8 Mr. Jacques O'Hana of the O'Hana Gallery in London
9 Mr. Charles Clore



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PHOTOGRAPHS: VAN HALLAN

'CHASING IN THE RAIN

Heavy rain seemed to have no effect on the enthusiasm of the large crowd that gathered at Cottenham for the Cambridge University United Hunt's Club Point-to-Point meeting, and there was a large representative entry for the open race

1 Competitors clear the first fence of the open race. Leading is The Doc, owned by Mr. Simon Packe-Drury-Lowe

2 Miss Rosemary Leathers braved the showers in a borrowed bowler

3 Mr. William Courtauld, the stepson of Mr. R. A. Butler. He is at Trinity College and rode in the members' race

4 Mrs. John Alliott, whose husband, now a barrister, is a former Master of the Trinity Beagles

5 Mlle. Florence Missé, a visitor from France

THE PREMIER'S GREATEST ASSET

BY MURIEL BOWEN

Presents descend on Prime Ministers as pigeons on Trafalgar Square. At 10 Downing Street last week I saw some of the presents SIR ALEC & LADY DOUGLAS-HOME brought back from their visit to America.

"The Johnsons gave us the most marvellous things," said Lady Douglas-Home, as she rushed round the family study pointing them out. She took a gold clock off the mantelpiece: "Look, isn't this good? The Johnsons called it an atomic clock. I don't know what that means, but I've noticed we haven't had to wind it since we got home." (Mr. ALGERNON ASPREY of the Bond Street firm tells me that it is probably powered by daylight through a photo-electric cell or kept going by changes of atmosphere, "one degree drop in the central heating could keep it going about 100 hours.")

SEEDS OF FRIENDSHIP

There were shiny blue boxes of books on the window seats. They too were from the Johnsons. "Gardening books mostly. We haven't got round to them yet. They were given to me, but of the two of us Alec is the better gardener."

The case of maps hasn't arrived yet ("it was huge, it's coming in another plane"). But the 12 seeds of the magnolia tree from Mrs. Johnson's home have already been planted at The Hirsels, their house in Berwickshire ("Alec saw to that last week-end").

The life of a Prime Minister and his wife gets more hectic all the time. She looked tired: "I enjoy every minute. I loved going to America. The most restful thing I do nowadays is to spend six hours going somewhere in a plane. Besides it gives me a chance to get the letters done."

VERTICAL ARRIVAL

In Canada the Homes stayed with the Governor-General, MAJOR-GEN. GEORGES VANIER. "The central heating was marvellous, outside it was 46 degrees of frost. Alec often turns off the central heating but I don't think he did there. The General has beautiful greenhouses full of flowers and we enjoyed seeing them."

In Washington they landed on the White House lawn, the helicopter sending a flurry of snow over the waiting cameramen, a picture Lady Home took with her own camera. "I don't like

helicopters but I liked this one, it felt very safe. It was also a terribly grand helicopter; they said it was the President's No. 2."

Washington spliced work with parties. A tea at the Embassy was attended by Washington's most exciting women, Mrs. ALICE ROOSEVELT LONGWORTH; LADY MARGARET WALKER; Mrs. SARGENT SHRIVER ("she was within hours of having a baby"); Mrs. BOBBY KENNEDY; and Mrs. ROBERT WOODS BLISS among them. "Alec was supposed to have been working at the White House, or the State Department, or somewhere but he suddenly appeared . . . he was a great success."

BOND OF THE OPEN SPACES

We rooted through an orange folder full of American newspaper clippings—they're for her scrapbooks—to find an autographed menu card from the White House dinner. I noticed that the Johnsons follow the Kennedys' practice of providing Continental wines for their guests. In President & Mrs. Eisenhower's day it used be nothing but New York or Californian "champagne."

In a toast, the President said of his friendship with Sir Alec: "You might well ask how it is that the two of us hit it off so well . . . though he may prefer Black Angus while I prefer Herefords, and his countryside may get too much rain while mine gets too little—there is a special bond that connects men who have walked and worked in the open spaces."

INFORMAL DANCING

After dinner there was dancing to "a really fearfully good band" in the East Room. "It was all as informal as these things can be. I liked the way the President just tapped people on the shoulder and danced off." There were about 100 at the dinner and 200 more came in for dancing. "They told us that they were quite a cross-section. They were certainly a nice, very unstuffy lot of people. But the worst of these things is that one never gets to talking to everybody and hearing about what they do . . . we had to leave early."

I left Lady Douglas-Home with the letters bursting out of the writing case, the shopping basket propped against the elegant desk, the thick list of official engagements laid on top of the biscuit tins, and sketches of Meriel's wedding dress on a table.

"I expect we will get everything all sorted out in time. But Diana's baby is the next thing." The Prime Minister's biggest asset is his wife.

ELEGANT TROGLODYTES

At Guildhall chandeliers blazed down on a musical evening featuring violinist YEHUDI MENUHIN and his sister HEPHZIBAH at the piano. They performed on a plum-

carpeted platform framed by pyramid arrangements of gold and white flowers mounted on slim white columns.

PRINCESS MARINA, Duchess of Kent, was guest of honour at the concert, sponsored jointly by the Friends of the Israel Philharmonic Orchestra and the Yehudi Menuhin Trust.

From Beethoven in a blaze of lights we moved to the semi-darkness of the other end of Guildhall for a candlelight supper. Mrs. ROSSER CHINN, who organized it, insisted there be no electric light. Instead there were just tall red candles in silver sticks on each table. The result was to give stolid Guildhall an amusing and somewhat mysterious atmosphere. It was like eating in a very lofty and very grand cave. In the half-light I could just about identify SIR ISAAC WOLFSON, BT. & LADY WOLFSON; Mr. & Mrs. JACK STEINBERG; Mrs. BRIAN SANDELSON; VISCOUNT ALTHORP; and Mr. & Mrs. LEWIS HARRIS.

NEW SCHOOL FOR MUSIC

The Israel Philharmonic is today one of the great orchestras of the world and particularly noted for its string section. It's Friends in Britain have helped it tour our provincial cities, supplied scores, and financed potential players from Israel who wanted to study here. Mr. VICTOR MISHCON (the Friends' joint honorary treasurer here, with Mrs. SELIG BRODETSKY) tells me that the latest project of a few of the Friends is the provision of a house in Tel-Aviv as a place to stay for visiting musicians.

At Guildhall also I learned of the progress of that exciting new project in the music world, the Yehudi Menuhin School founded in Kensington last September. It aims to be to music what the Royal Ballet School is to ballet—a place where academic studies can be integrated with special music tuition. It has got off to a very promising start with 15 pupils but money is, as always, the real struggle." LADY FERMOY, who is on the committee of the school, told me.

HOUSE-HUNTING

SIR GILMOUR JENKINS, former head of the Ministry of Transport and chairman of the Yehudi Menuhin Trust, hopes for a much enlarged school by the beginning of the next academic year. A search is on for a house with grounds within about 20 miles of London.

THE CRESTA RUN

In our issue of 19 February when referring to Mr. JOHN DE LA MOTTE's accident we stated that, after he had fallen off his toboggan, he was hit by the next rider. This was not so and we regret the error. Latest report about Mr. de la Motte is that he has been back in St. Moritz convalescing and he hopes to ride the Cresta again next season.

DESIGNED FOR CHARITY

Clive, a young dress designer who has recently branched out alone, after working for some noted couturiers, received an unusual launching when Mrs. David Watney showed some of his clothes at a charity fashion show held at her house in Pelham Crescent. Mrs. Watney asked her friends to do the modelling. They included some professional and ex-professional models, notably Mrs. Peter Blond (*right*) who was formerly Miss Virginia Wynne Thomas. More than 100 people attended the show and helped to raise £150 for the Society for the Unmarried Mother and her Child

Mrs. Rodney Carritt, American-born wife of the Solent yachtsman, with Mrs. Kevin Wylie wife of the merchant banker who is the younger son of Sir Francis Wylie



Clive, the designer, who set up his new premises at St. George's Street, Hanover Square, on his 30th birthday. He previously worked for Michael, Lachasse and John Cavanagh. With him is Mrs. David Watney, the hostess. She was formerly Miss Elizabeth Anne Hopkinson, and has two daughters



Lady Summers, the wife of Sir Spencer Summers, M.P. for Aylesbury, with her daughter Mrs. John Andrews. Modelling is Mrs. Lionel Stopford Sackville, the former Miss Susan Coles. *Left:* Mrs. David Scholey, daughter of the recently retired High Commissioner for Canada

LETTER FROM SCOTLAND

It's pleasant to see, after the dearth of Scottish performers at last year's Edinburgh Festival, that this year there is to be a reasonable quota.

All playgoers will welcome back that veteran of the Scottish stage Lennox Milne (wife of writer Moray McLaren). Incidentally, last year's Festival was only the second at which she had not appeared. Her performance this year will be, to say the least, unusual. She will be presenting *The Heart is Highland*, a play specially written for her by Robert Kemp. "It's very cleverly written. There are 13 characters and I play them all," Miss Milne told me with her usual zest. The play is a modern three-act comedy-thriller and she first performed it 11 years ago on the Festival Fringe. Since then she has toured it all over Scotland and even took it to the Stratford Ontario Festival in 1959. She gained the first drama award given by the Scottish Committee of the Arts Council for her performance in 1953-54, but this year's presentation will be the first to have the official blessing of the Festival Society.

This one-woman marathon, for

such it is, will be presented at matinées only (and no wonder!) during the three weeks of the Festival. "Three weeks is the longest I have ever played it. It's quite heavy," Miss Milne remarked. She admits that it is much harder work than playing with other members of a cast, but very stimulating to do. "The comedy parts usually go well," she says.

At the moment Miss Milne is writing and broadcasting—with the emphasis on B.B.C. Schools Programmes.

KNITTING NEWS FROM WEST LINTON

"I want to make knitted things more like clothes." That's a remark I've wanted to hear for a long time. It was made to me the other day by Mrs. Roy Munro, who started her firm of Lothian Loom less than a year ago. This enterprising Scotswoman with Nordic good looks admits that she had no previous experience of designing or producing fabric or knitted garments. "But I've lived with wool, cloth and design for the last 16 years and I've just become more and more interested," she says. (Her husband is managing director of Munrospun, Scotland's famous tweed and knitwear firm.) "I'm in my forties and I felt it was now or never," she told me at her beautiful home, Lamancha House, West Linton. She does her designing there, having turned what was the children's playroom into a workroom-studio, but the finished product is produced at

a factory in West Lothian.

Mrs. Munro tells me she is concentrating on "the blending of knitteds and tweeds" and already her wares have been taken up enthusiastically by one of the leading London cosmetic firms. She is selling, too, in Bermuda, America and Canada. At present her output is fairly limited and has been on a very individual basis, but it certainly won't stay like that if determination and drive have anything to do with it. On the other hand Mrs. Munro doesn't want her "baby" to grow into big business or to become entangled with mass production. As she puts it, inimitably, "There's no point in my trying to do something cheap and nasty, because so many people can do that much better."

Examples of her "knitted things that look like clothes" (one will be a knitted, full-length evening coat) will be seen in Edinburgh at a fashion show which her firm, in conjunction with Munrospun and Country Life, is presenting in aid of the Edinburgh Council of Social Service on Wednesday, 18 March. Mrs. Michael Noble will open the morning show and Lady Primrose the afternoon one.

TRAVELLING DRESS-DESIGNER

Another enterprising person in the field of dress design has come my way this week. This time one of Edinburgh's brighter young things—Miss Jane Blair, daughter of a well-known Edinburgh lawyer.

Like so many of her contem-

poraries, she tried various jobs including social and office work when she left school four years ago. But unlike many of them, she always knew at the back of her mind what she wanted to do and before very long she did it. Jane Blair trained in London in dress designing and pattern cutting and now you will find her busily motoring all over Scotland as far as Inverness-shire making clothes for people in their own homes. Mostly, she tells me, people like two visits a year, one in the spring and one in the winter. This takes care of their outfits for the year.

She's made quite a lot of wedding and evening gowns—her favourite work—and at present is busy designing a bride's dress for a society wedding at Easter.

Her clients seem to divide themselves into two groups—her own generation, wanting mainly evening gowns and, of course, wedding dresses, and the older generation, wanting coats and skirts. The younger usually have very definite ideas about what they want, the older seem to welcome the younger outlook.

As well as this itinerant service, Miss Blair runs a small boutique in Edinburgh. Here men are welcome, for she has made a special sideline of ties for them. Mostly the customers are young and rather adventurous in their colour schemes—"they like them off-beat," says Miss Blair. However, she does make ties for her father, she tells me, "but only in materials of his own choosing!" J.P.

Sir William Lithgow, Bt., son of the late Sir James Lithgow and of Lady Lithgow of Gleddech House, Langbank, Renfrewshire, was married to Valerie, daughter of the late Mr. Dennis Scott and of Mrs. Laura Scott, of Farley Grange, Westerham, Kent, at St. Mary's Church, Westerham. Sir William, a shipbuilder, succeeded to the baronetcy 12 years ago when he was 17.





Lady with a song

Interviewed by J. Roger Baker / Photographs by Morris Newcombe



The voice that shook Broadway intermittently for 30 years carried effortlessly through two closed doors: "Just give me a minute, will you?" A small, slender woman with a meringue whirl of auburn hair opened the door and we joined Ethel Merman in her suite at the Dorchester.

"I've only just got up," she explained. It was mid-afternoon: "I woke up at 10.30, took one look outside and got straight back in again." She handed round coffee and rolls. "I'm still not used to the time difference between here and the States. I read until the early hours."

She poured herself tea—"I never touch coffee"—and talked: "A week I've been here, and isn't the weather terrible. I've been out twice, once to Harrods and once to the ironmongers. *Ironmongers!*—what kind of a word *is* that? Sounds like the blacksmith's shop or something. Hardware store, I'd call it. You see, I have this little gadget to heat water so I can make myself tea—and I blew it. I always make my own tea. I could ring for it, but I can't get myself all dressed up for the classy service you get here."

It was developing into a chatty tea (or breakfast) party; Miss Merman presided over the trolley, at ease in a Chinese style black pyjama suit vividly patterned, and gold high-heeled pumps. We could have been old friends who'd just dropped by instead of strangers sitting in awe of a show-business legend starting her first London engagement.

"Oh yes, and I've been to see Fred Clark in *Never Too Late*, and *Pickwick*—Harry was just great—and I went to the party that Alma Cogan gave for me. I left

early but I see it got noisy later and made the papers. Only three of the Beatles were there—I missed Paul, but I thought Ringo was very amusing."

Miss Merman sums up her own image when she describes herself as "brassy, classy and hard as nails—but with a heart of gold." But this does not run over into her private life: "It's the parts I've played," she explained, "I'm a shy person really. Few people realize that. I'm much happier with a small group of people like this than at a big dressy function. Sometimes people do expect me to be like that though."

Ethel Merman was born in 1909 and made her stage debut when she was 21. It was in a Gershwin show called *Girl Crazy* and she made a genuine leap into overnight stardom. Since then she has starred in a dozen shows, including *Annie Get Your Gun* and *Call Me Madam*, but only six films in the latest of which, *It's a Mad, Mad, Mad, Mad World*, she doesn't sing.

This last fact, together with her present concentration on cabaret appearances, is an indication of the slight change of direction Miss Merman is giving her career. In June she marries Oscar-winning actor Ernest Borgnine and is looking forward to the wedding with simple happiness: "It's going to be a very happy union," she stated definitely.

This will be her fourth marriage, and she has two children, a son and a daughter, 21-year-old Ethel now married with two children. Her son, who is 18, wants to be a director. "He spent some time over here studying theatre; he followed repertory companies all over the British Isles. I met

up with him at the Edinburgh Festival last year and we spent a quiet holiday together, touring around the country."

After her wedding, Miss Merman plans to settle in Beverly Hills, California, where Mr. Borgnine has a house, which means doing no more musicals on Broadway. "If I were in New York and he were in Hollywood all the time there wouldn't be a marriage, would there?" Her last show was Jule Styne's *Gypsy* in which she played Gypsy Rose Lee's ambitious mother. This was her favourite role; musically and dramatically certainly her most distinguished and many observers noted a deepening of the Merman powers. But she is determined not to take on another long-running show. "I look forward to living my own life for a change; to work when I want to. I've turned down two shows since *Gypsy*. I shall do personal appearances, television work and if the right vehicle came along I'd like to do a straight dramatic role."

The cabaret, on which she has been concentrating for the last 18 months is a new angle on entertaining for her: "I felt peculiar, but let's face it, making any kind of a debut at my age is bound to make you feel peculiar." She has just finished a stint in Las Vegas doing two shows a night, Sundays included. "There is a difference

in treatment between playing a club and a theatre, but the *rappor*t between me and the audience is still there, and that is the vital thing. I still feel I'm singing to each person individually and I'm told that's just what comes across."

Miss Merman's act is dynamic. For nearly an hour, in a lacy little-girl dress, she breezes through some two dozen songs ranging from brief recreations of her great roles—Perle Mesta, Annie Oakley, Mama Rose—through the great belting numbers—*Blow, Gabriel, Blow, Alexander's Ragtime Band, Edie Was A Lady*—and taking in a handful of ballads. Afterwards I went round to her dressing room.

There, barely 10 minutes after the show, now smooth and elegant in black, she was being lively and interested at a time when several other artists I could mention (but won't) would have been horizontalized by anti-climax; their strain and emotion fully advertised and lovingly tended by managers.

This tremendous resilience and lack of personal involvement in her work help, stroke by stroke, to demolish any preconceptions one might have about an artist of her stature and reputation. She never, for example, refers to her *Art*, but goes rather the other way as when she says: "I have

never had a singing lesson and I never practise. I rehearse before a show, of course, but otherwise—save the voice I say."

To some people this attitude is almost a crime; they want the great show-business personalities to be temperamental, full of explanation and justification—to do the show off-stage, in fact. To find a charming no-nonsense woman behind the brass and the class may be a shock, may demand a readjustment of sights—but it is, to say the least, refreshing.

Perhaps the most revealing aspect of Miss Merman's approach to her work is her attitude to the songs she sings. Sometimes one feels that every great popular song of the 20th century was composed by Cole Porter, Irving Berlin, or George Gershwin and, moreover, composed for Ethel Merman to sing. "I never change the songs at all," she says, "and I always try to include the verse as well, which many singers don't do. Nor do I alter melodies or rhythm to suit myself. Mr. Porter gets so cross when he hears what some singers do with his music." In other words she is the instrument through which the composer sings to the world; she does not use the composer to protect herself—that comes naturally. In her own phrase: "I sing honest."





they live their dream

The dream is to live and work in Paris and among those who have achieved it are the six English artists photographed in these pages by Roger Hill. To live a dream, and more, to convert it to a successful reality, can never be simple. Said one young painter to Hill; "It is difficult here in Paris, rents are incredibly high, studios hard to find, but it's the general sense of art that's important." And it is art that keeps them there in the old quarter north of the Seine, though their work is becoming international

Duncan, just Duncan, he lays claim to no Christian name, lives with his wife in an enormous first floor flat in the 1^o Arrondissement. The district has gone down a bit, been taken over by factories and small workshops with coloured lights over the doors; it is crowded and noisily Parisian, tourists don't go there much. The Duncans have a hugely impressive group of rooms, once the main reception suite for the town house of a noble family. It's all faded now but you still reach it by the wide, shallow-stepped staircase that winds up from the

courtyard. Duncan's method of work—he was a noted exhibitor at the Molton Gallery in London—is remarkable. He says: "The production department—that's my wife—says we need more small canvases to-day, small paintings for small pockets." Accordingly he lays a small canvas flat on the table, picks a light red tube of oil paint and weaves a pattern over the surface. He follows rapidly with yellow, blue, green; the canvas is alive with wet oils and set aside at that stage unfinished. He will look at it a day or two later then begin work on it again





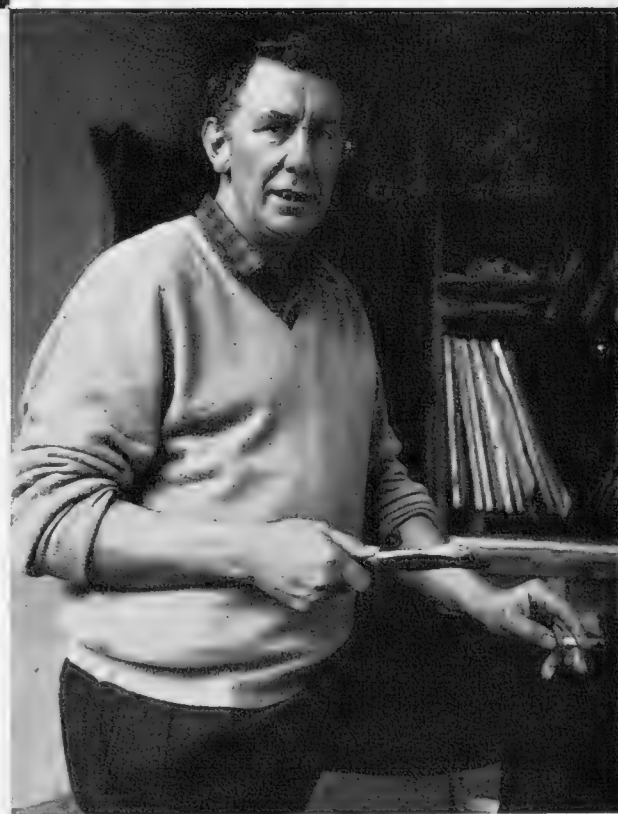
John Napper (*below*) and his wife, Pauline, (*left*) live in La Ruche; they managed to get a studio there only with great difficulty and some study of the politics of the situation (the famous colony is under sentence of death by demolition). Napper is a sometime professor of painting at St. Martin's School of Art, but found the business of teaching too exhausting and too parasitic on his own work. He moved first to Dieppe and then, four years ago, to Paris.

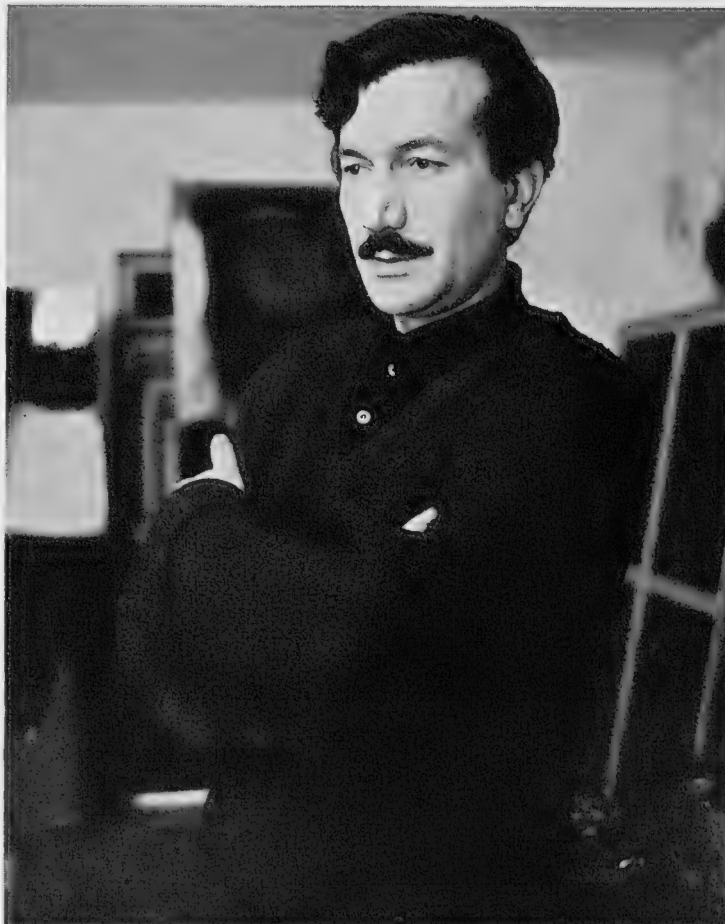
His work has since evolved considerably and last December he had the opening exhibition at the then new La Galerie Lahumière in the Faubourg St. Honoré. Napper has a circle of close friends. They meet each other in the Café de Dantzig where he is known as Le Pauvre Petit John—though his figure is by no means undernourished. His wife Pauline entered the atelier of the mosaicist Melano about a year ago.

they live their dream

S. W. (Bill) Hayter (*opposite page*) lives in the Rue Boissonade with his sculptress wife, Helen Phillips, and one of his two sons, a musician. They all quietly admire each other's work but firmly pursue their own

lines. Hayter runs the famous Atelier 17 where he teaches an international élite of students the technique of print-making. The Atelier has led the breakthrough in etching and lithography over the last 30 years and has demonstrated that the etcher is not merely a copyist, a mass-producer of other people's work. A sophisticated man does not work from drawings at all but attacks the plate direct. He prints in inks of many colours and limits his editions to keep the value high and the quality consistent. Hayter talks quickly and widely over a Leonardo-like range of subjects. Besides the Atelier, he channels his energy into painting and writing elaborate theses on the scientific approach to art.





they live their dream

Bill Chataway (above, left) served in the Royal Navy but took up sculpture as soon as he could get his release. He left England as soon as he could too. Says Chataway: "If you want to make cars you go to Coventry. If you want to be a sculptor, you come to Paris. This is where sculpture is done. All the facilities are here; from my studio in the Rue Rousselet there are several shops within walking distance where I can buy all the materials I need. And if I want work to go to the foundry I can get a quotation from several on price and time and it doesn't take me all day to get there. Studios are a problem of course, but you have to wait and keep your ear to the ground. I was lucky to be able to share this one with an old sculptor who didn't do much work, and has now dropped out."

John Christoforou (right) is English born and served in the RAF, but he paints in a Greek style—huge icons with powerful faceless heads. The reds and blacks dominate and take over any room in which they are hung. People who own a Christoforou like it more and more. He lives with his wife in two small rooms above a honeycomb building of craftsmen—silversmiths, gilders, leatherworkers in the old part of Paris north of the Seine. Small white strips of walls show through the huge mass of canvas exposed and waiting to be finished. "It's difficult here in Paris of course; rents are incredibly high; studios impossible to find, but it's the general sense of art that's important. Everyone is more conscious of the value of art. And this helps in practical ways. I had to go to the doctor once and didn't have enough to pay him, but he was quite happy to take two canvases instead of money." James Taylor (right) might have stepped from the pages of a woman's magazine. He has the "right" look in his eyes, gentle but firm hands. He works above a furniture warehouse in a big attic room. There is a rowing boat lying incongruous and upturned in one corner. Soft pastel-coloured paintings of nudes and views are on the easel and the walls. There is a big kitchen clock, and tools for stretching his canvases. He has worked and lived in France for much of his life. He studied at the atelier of Fernand Léger. His work is much sought-after now, both here and in France. Says Taylor: "France is made for painters. The big international exhibitions always come here first. And the big open exhibitions have no equivalent anywhere else. Of course most of the paintings shown in them are atrocious, but you must have the quantity before you get an appreciable amount of quality. Paris is still the international market place for painting."



SPRING STARTS...

WITH
FLOWERY
COLOURS

Paris preferred all the clear, light spring-flower colours, particularly the tulip tones. This bunch was culled straight from the Paris Collections; on the next ten pages are more fresh good looks for Spring, chosen (with Paris much in mind) by Unity Barnes. Colour photographs by Norman Eales

The hairstyles here are by Gerard Austen at Carita. Make-up is Harriet Hubbard Ayer's "Bergamask."

JEANNE LANVIN showed a group of fragile Oriental dresses in silk gauze, delicately embroidered with gold and silver thread; the prettiest (*left*) is cape-fronted over a narrow, slit skirt





JEAN PATOU's
daffodil linen suit (*above*)
has a brief cardigan
jacket, a swinging skirt
of deep, soft pleats.
The little-girl hat has
a white underbrim, echoed in the
lily-of-the-valley boutonnière

GUY LAROCHE
put a coat of
tulip-shaded tweed (*inset*)
over a pink silk
dress with a cowl
neck, leather thong belt;
used pink again for
a forward-tilted beret



Below: Celandine yellow tweed coat, faced with white, over a white tweed slip of a dress with short sleeves. By Berg of Mayfair. Coat 27 gns., dress 16½ gns. at Marshall & Snelgrove. Cream straw schoolgirl hat, with orange-striped band, by Moriot, 21 gns. at Marshall & Snelgrove

SPRING STAI TS . . . WITH PALE PALE TWEEDS

Paris colour choices are repeated here in pastel hued tweeds. *Left:* Suit in a nemone pink (and other pale colours), gently shaped, the jacket not an inch too long, with a cravat-necked blouse in pink wild silk. By Sylvia Mills, 51 gns. at Fortnum & Mason; Cresta, Southport; Renée Mencey, Belfast. Butter coloured airy straw hat by Moriot, 20 gns. at Liberty

Photographs on these and the next four pages by Barry Lategan



SPRING STARTS...

WITH THE ALL-BLONDE LOOK

All the natural, unbleached, blonde tones look better than ever this season: best of all kept cool, with no more than an added flick of black or white

Left: Dress in string-coloured rayon hopsack with buttoned-down pockets, a tie-anywhere belt; good to wear casually, or to formalize with a dressed-up hat, like this one in beige straw. Dress by Marcel Fenez, 7 gns. at Maryon in early April. Hat by Moriot, £21.10s. at Liberty. Brooch of smoky blue stones, 3½ gns.; gilt bracelet, 2½ gns. Both at Paris House.

Far left: Oatmeal Shetland tweed (the best of natural blondes) shaped into an easy, countrified jumper suit with a talent for travel. The front fastens simply with two horn buttons. By Country Life, 26½ gns. at Derry and Toms; Jolly and Son, Bath; Henry Ash, Norwich

Right: Putty-beige gabardine (staging a big comeback in Paris) makes a side-buttoned dress with deeply curving pockets, the bodice softly bloused. By Christian Dior-London, at Harrods. Rhett Butler hat in fine, blonde straw by Christian Dior Chapeaux, to order at Harrods. Turquoise and pearl bracelet, 5 gns. at Paris House.





**SPRING
STARTS . . .
WITH
SPARKLING
NAVY
AND
WHITE**

Fresh from its biggest-ever success in Paris, the navy-with-white fad has already taken a firm hold on fashion in the shops now.

Opposite page: Milk-white bouclé wool jersey makes a soft-shouldered suit edged with crochet. The collar and cuffs are in silky navy Valdion, as is the tie-necked, sleeveless jumper. By Tricosa, 36 gns. at Helen Parker, Dover Street; Ambre, Wimbledon; Leaders of Leeds.

This page: Reversing the formula, the top layer is made up of a navy cashmere cardigan and skirt; a white cashmere sweater, nautically edged with navy buttons under the cardigan. By Lyle & Scott. Cardigan and sweater £14 3s. 6d., skirt £7 12s. 6d. at Marshall and Snelgrove; Bentalls, Kingston; Rowans Ltd., Gleneagles.

Inset: Navy and white blended effectively in a tweedy Courtelle jersey dress, sleek and unfussy, with a double row of buttons to accentuate its slim length. By Ladies Pride, 8 gns. at Bourne & Hollingsworth; Rackhams, Birmingham; Spooners, Plymouth. Navy-on-white silk scarf by Richard Allan, £3 15s. at Simpson (Piccadilly).





SPRING STARTS . . . WITH DRAPEY CREPES

The thirties influence shows its hand subtly in the soft look of crêpes, marocains, georgettes.

Left: Black crêpe coat-dress, closely fitted over a flat-collared blouse in beige crêpe; a crêpe rose marks the low waist level, above a softly fluted skirt. By Mary Quant, coat 23 gns., blouse 3½ gns. Shiny black straw cloche with giant petersham bow, by Reed Crawford, 7½ gns. Berkshire pale mesh stockings, 9s. 11d. All at Bazaar, Knightsbridge and Chelsea. Black patent sling back shoes by Christian Dior, 9½ gns. at Charles Jourdan.

Far left: Narrow little dress in beige crêpe with panels of fine tucks running down the front. Long sleeves are drawn into primly buttoned cuffs. By Susan Small, 12½ gns. at Dickins & Jones.

Right: A young evening dress which is all pink prettiness in moss crêpe, the skirt falling ankle-long from a shallow, puff-sleeved Empire bodice. By Marlborough, 6½ gns. at Fenwick. Pink-centred gilt brooch, 6 gns. at Paris House



Pictures on these four pages are by Murray Irving at John French

SPRING STARTS... WITH PARTY-MINDED PRINTS

Prints that can't wait for summer are bursting out now in a flurry of colourful party dresses

This page: Liberty-printed fine wool, the flowers in vivid fuchsia and pink on white, is the basis of a young, pretty, very much this-year's dress, collared with big, flat scallops. By Susan Small Trendsetter, 11 gns. at Wakefords, Chelsea.

Opposite page: Sombre colours (sapphire, olive, purple) can't dim the vivacity of this ankle-length dress, shift-shaped, with a soft bow set at its deep décolletage. By Jane & Jane, £14 15s. at Chanelle, Knightsbridge. Navy shoes from Charles Jourdan, 8½ gns.

Far right: Culottes are top news, in Paris and Italy. These, in pink, grey and green Paisley-printed linen, have the easy fullness of a skirt, the comfort of trousers; they are topped by a back-buttoning blouse. 18½ gns. at all branches of Jaeger, in early April. Beige crystal shoes, 8½ gns. at Charles Jourdan.





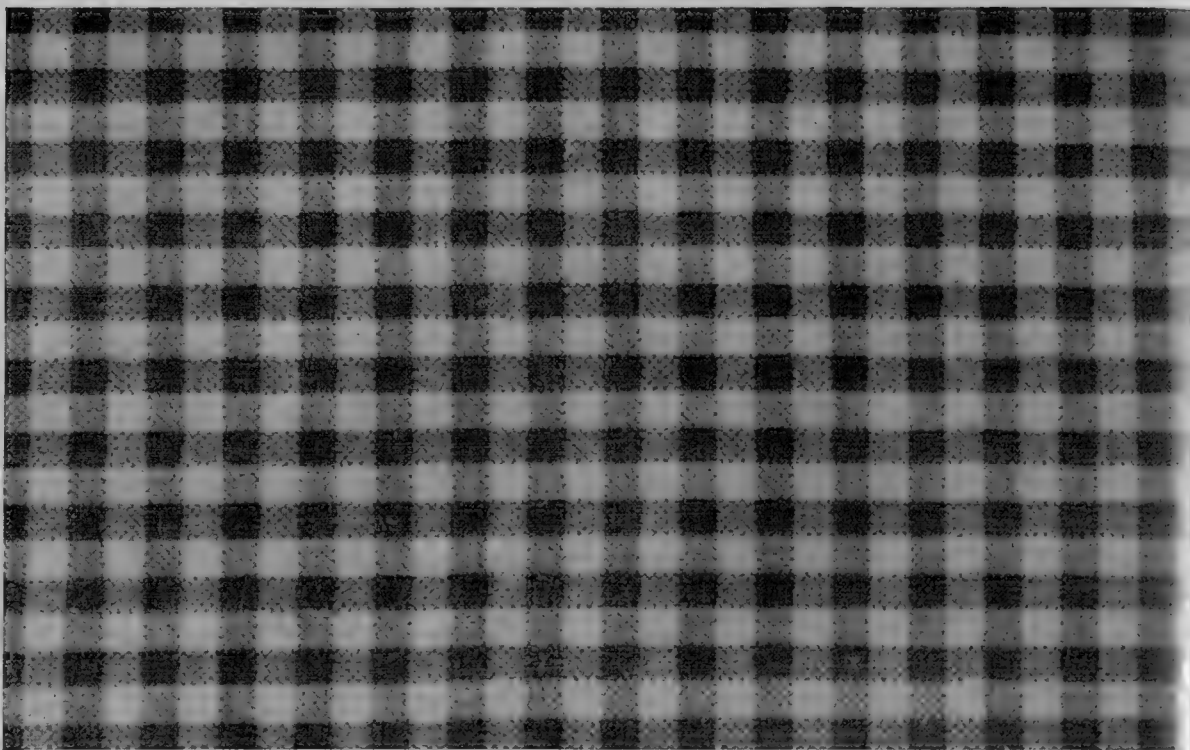
News Sheet

COUNTERSPY BY ELIZABETH WILLIAMSON

PHOTOGRAPHS BY TESSA GRIMSHAW

Fashion Check

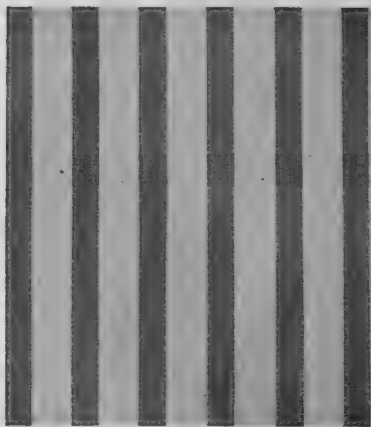
A collection of bed linen from America is designed in a choice of woven check (*right*) and stripes (*below*). These are available in single size only in any colour permutation. The collection is called Fashion Forecast. Checked sheet: Throw over £3 5s., fitted £2 15s. Striped: Throw over £3 2s. 6d., fitted £2 12s. 6d. Plain: Throw over £2 19s. 6d., fitted £2 9s. 6d., at Harrods.



Newstripe

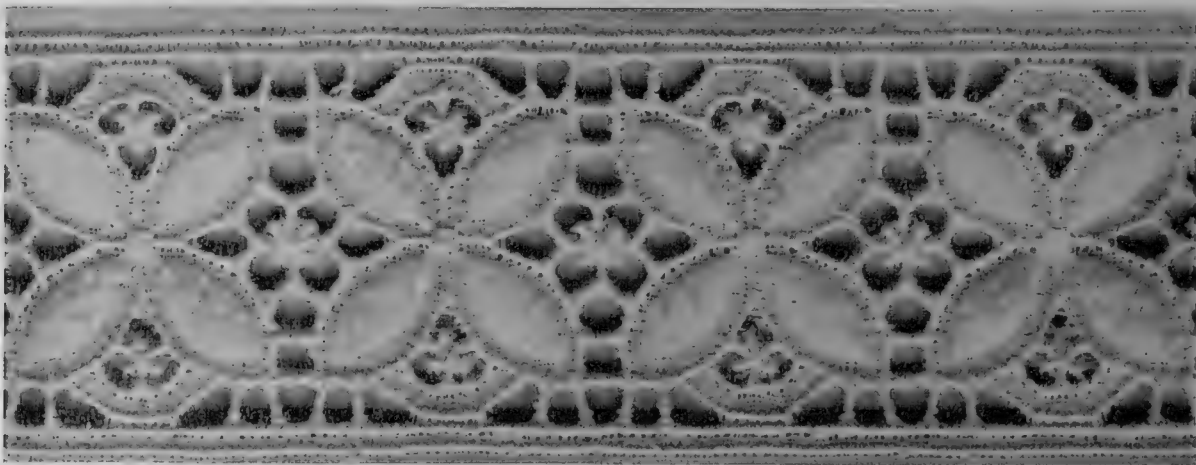
Stripe and stripe again in delicious ice cream sundae pinks (right). Or stripe in blues, browns or yellows on a fine percale sheet called Allegro.

Single set: £5 15s. double: £7 5s. at Heals



NEWS FLOWE

Embroidered flower bordered sheet (below) white on white or pink by Old Bleach at Harrods. Single size £7 19s.



NEWSBORDER:

Simple flower design
Swiss lace used on
a Wedgwood blue sheet
(*above*) at Marshall &

Snelgrove. 5 gns. the
single size, 6½ gns.
for a double set



on plays

SOMETHING FOR EVERYONE

Criticism of *The Rebel*—the *Dig-This-Rhubarb* style anthology now in the Royal Shakespeare Company's repertory at the Aldwych—has consisted largely of reproaches for the omission of this or that particular rebel. Thus Mr. Milton Shulman demanded to know why Hitler and Mussolini had been omitted (the short answer to that is that they were not rebels of the right sort, or rather that they were rebels of the Right not the Left), while Mr. Felix Barker, poor fellow, "badly missed the 19th century rebels." There was, he wrote, "No Darwin, no Shaw, 'no Morris, no Bradlaugh, no Beatrice Webb or militant feminists." (And to that the short answer is "Thank heaven!")

What most of the critics seemed to want, or wanted us to think they wanted, was epitomized by Mr. Bamber Gascoigne who complained that Patrick Garland, the deviser of the show, has given so little intellectual background to his anthology that one can only guess at his intentions. This is nonsense. Mr. Garland's intention was to make an intelligent entertainment that would appeal to a wide audience and in this I think he has succeeded. And he has

succeeded by the old anthologist's rule of including something for everybody and from almost everybody. From Genesis to Gully Jimson, from Diodorus to Augustus (the one who was a chubby lad), from Milton to Ned Kelly, from Abraham Lincoln to Billy Fury, from Arnold Bennett to Anon. Apart from Hitler, Mussolini, Darwin, Shaw, Morris, Bradlaugh, Beatrice Webb and Mrs. Pankhurst, only the Beatles are missing.

To compensate for the omission of the latter there is a talented trio (2m, 1f), with guitars and good voices, who belt out a ballad whenever the proceedings are in danger of getting too serious. They sing traditional convict songs and songs of Irish rebels, the lament of Private John McAffity who shot the colonel when he was only trying to kill a captain, and (to the tune of *Onward Christian Soldiers*) an Australian "national anthem" of which I remember about 200 words, all of them "bloody."

"Ever since the world began," they sang, "There's been a rebel in every man. But the world doesn't understand what a rebel is." Maybe this show will not change the world but there is at least some one

thing among its glorious rag-bag contents to touch the heart or stimulate the mind of everyone except the fascist—or the hermetically sealed critic.

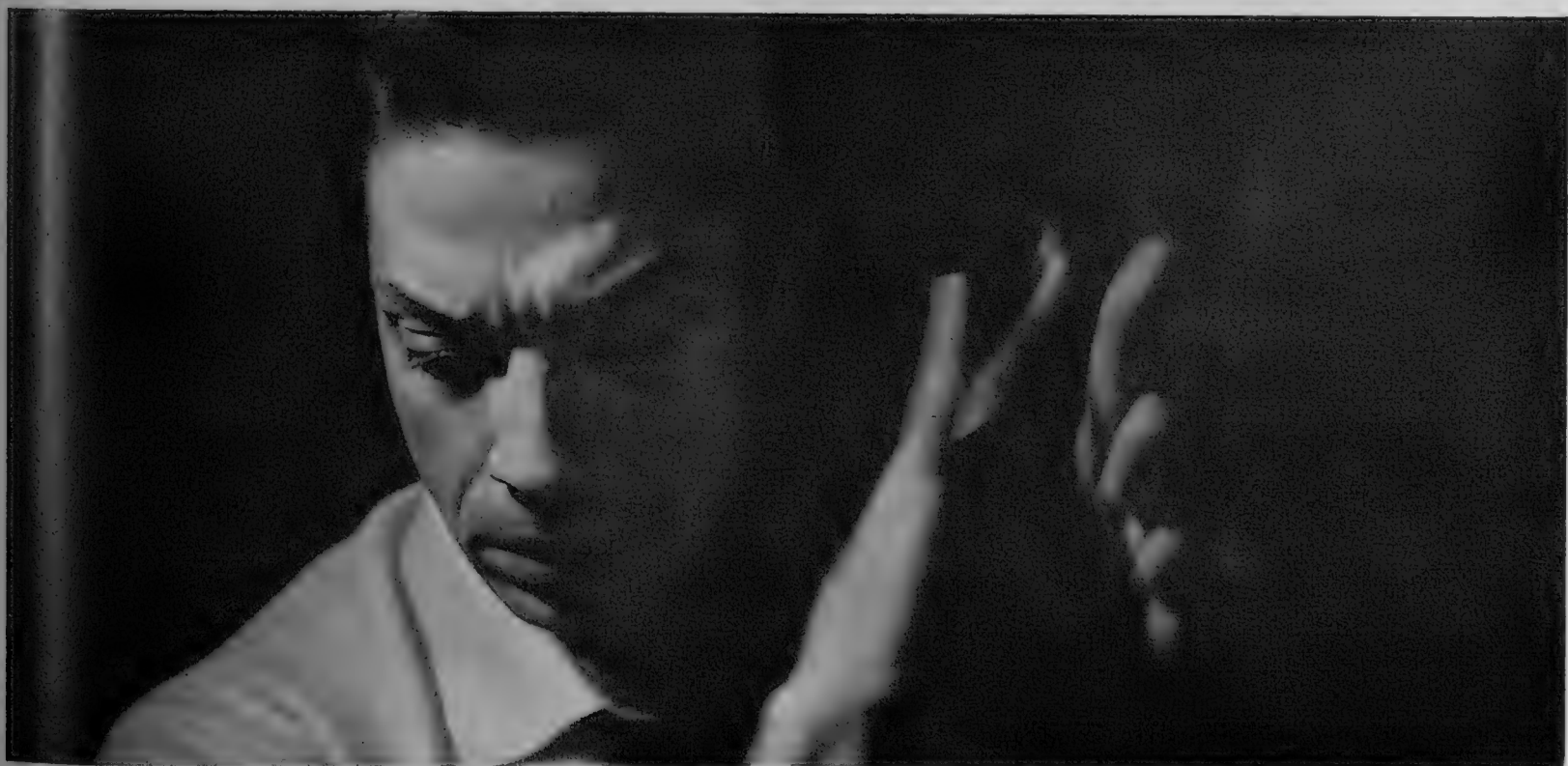
By the time you read this the management of *Woman in a Dressing Gown*, at the Vaudeville Theatre, may well have decided that it was a mistake and withdrawn it, but the mistake is such a classic boner that it is still worth examining. The management, which includes the play's author, Ted Willis (I shall never get used to calling him "Lord"), Sydney Box and Peter Sellers, have as their principal aim "to find good new plays and to present them on tour and in London." Extraordinary then that their first West End production should be a rehash of a television play that was adapted to make a successful film many years ago. It proves, if any proof is still needed (and evidently it is), how much closer TV and film are to each other than either of them is to the stage. And it proves, too, that if you try to make too much out of a good thing you may get your fingers burned.

I did not see the television play but I remember the film well, mainly for the performance of Yvonne Mitchell as the happy-go-lucky little working-class housefrump who suddenly finds that she is about to have her stick-in-the-mud husband taken by his

attractive young secretary (the clichés are catching). And I remember best the poignant scene in which the little woman making a desperate effort to win him back borrows from the children's money-box for a hairdo, only to be caught in a storm that turns it into rat-tails on the way home from the hairdresser's.

In the play this scene is completely lost. The curtain goes up on Mum with her head wrapped in a towel as if it were any Friday night and what was the most moving episode of the film becomes a few words of explanation to a neighbour. Inevitably the play has become a whittled down version of the film. The location shots and the exteriors have gone and nothing has been put in their place. There is nothing that suggests convincingly the existence of any world outside the room in which nearly all the action is set. Our imaginations are stage tied, so that when the husband goes out we do not feel that he is going to the arms of his mistress but simply into the wings to wait for a cue to come back again.

Understandably none of the cast is inspired to a great performance, but Brenda Bruce's Mum is a gallant fight against impossible odds. Roy Purcell as the husband puts up much less fight. Apparently worn out by the dreary life he has been leading with mum he finds it impossible to liven up even when he is with the "other woman" (Christine Finn).



ANTHONY CRICKMAY

Antonio, the man who put Spanish dancing on the international map, has returned to London for a season at the Theatre Royal, Drury Lane. With him, as a guest artist, is his original partner Rosario, plus a company of 40 singers, guitarists and dancers. Antonio has directed, lit and choreographed the entertainment himself

on films

WAS THERE A ROYAL YAWN?

The reasons—and one must assume there were some—why **Move Over, Darling** was chosen for the Royal Film Performance are so obscure as to be undetectable by me. Is there, I ask myself, an anti-royalist in our midst? Someone, I mean, who'd rejoice to see a royal personage bored to death? Prince Philip, we know, has undergone many an endurance test in his time—but even he must have found this silly little film hard to take. I know I did.

Miss Doris Day is rescued by the U.S. Navy from the desert island where she has languished for five years. Now, you'd probably think that the cruiser that picked her up would have radioed the glad news home, that it would have made a front-page story and that the moment Miss Day set foot on her native shore she would be accorded a civic welcome with brass bands and TV interviews laid on: but then, you're reasonable—and we're stuck with a film which can be accused of much but never that.

The Navy stays mum and Miss Day arrives home unheralded—on the very day when her husband, Mr. James Garner, has had her officially declared dead and has (presumably while the balance of his mind was disturbed) married Miss Polly Bergen, a bird-brained piece who improbably declares "I'm really ripe for a mature relationship now." Miss Day tracks the newlyweds to their honeymoon hotel, where her efforts to keep Mr. Garner out of Miss Bergen's bed are as unseemly as they are unfunny.

Mr. Garner is glad to have his wife back but feels he has a duty to his bride, to whom, of course, nobody mentions Miss Day's existence. The plot (I use the word loosely, you understand) thickens when it transpires that Miss Day was not alone on the desert island. Mr. Garner is disinclined to believe that, as she delicately puts it, "nothing happened" between Miss Day and the whacking great U.S. Marine with whom she shared her Pacific paradise, and about now everybody decides to divorce everybody else and I decide it's time to go home.

There are two gags in Hollywood comedies of which I am heartily sick. The first is that old thing about a household

help who doesn't speak a word of English and to whom every request must be made in mime. The second is the rampant detergent-suds joke (first seen six years ago in *Mister Roberts*). Mr. Michael Gordon, directing, feebly falls back on both.

The very title, **Nothing But The Best**, should have suggested to the Royal Film's selectors that here was the appropriate offering to the great occasion—the best being no more than royalty's due—and I cannot for the life of me think why this deliciously cynical, sparkingly witty British comedy was passed over in favour of an inferior Hollywood product.

Mr. Frederic Raphael's blithely biting screenplay (based on a short story by Mr. Stanley Ellin) makes no concessions to "middle-class morality." It follows with decided relish a rogue's progress up the social ladder from the bottom to the top, regarding indulgently his capacity for lying, cheating and getting away with murder, and it never for a moment suggests that one day his conscience will trouble him and turn the rich fruits of his iniquities to dust and ashes in his mouth. He hasn't, as far as one can see, got a conscience.

Mr. Alan Bates gives a superb performance as this outrageous

(but charming) bounder. A docker's son, he has a clerking job in the elegant offices of a Mayfair firm of house agents where advancement goes, by favour, to young men of good breeding. Mr. Bates is confident that he's twice as bright as these pampered darlings, and sets about proving it. His ambition is boundless. This, he tells himself, is a stinking, rotten world but there are some smashing things in it and he'll stop at nothing to get them.

How to acquire the right accent, background and air of superiority which make it possible to succeed without even trying? Nothing simpler, once he has met Mr. Denholm Elliott—a seedy, raffish aristocrat living on a remittance from his rich family who have banished him to outer darkness over a little matter of forgery. Mr. Elliott (quite brilliant, by the way) takes Mr. Bates in hand: it could be amusing to transform this yob, whom he regards with a mixture of contempt and admiration, into a gentleman or, any way, the reasonable facsimile of a gentleman.

Under Mr. Elliott's tuition, Mr. Bates acquires an instant university education (one day at Cambridge suffices), an impeccable public school accent to go with his borrowed public school tie, a well-tailored wardrobe and the aristocrat's easy insolence. In no time he is gate-crashing a hunt ball (a marvelously funny scene, this), condescending to his elders and

bettors, winning the confidence of his smooth, opportunist boss (dear Mr. Harry Andrews) and courting the boss's daughter, Miss Millicent Martin, a cool, slick chick with a porcelain finish.

Mr. Bates now decides that Mr. Elliott, having served his purpose, must go. He casually strangles him with his old school tie and bundles the body into a trunk, which his amorous landlady (ravishingly played by Miss Pauline Delany) obligingly helps him deposit in her cellar. Here one trembles a little for our hero. Surely he's laying himself open to blackmail? Never fear, the Devil looks after his own. Mr. Bates's society wedding to Miss Martin goes through without a hitch, and it's Miss Delany who has to flee the country. Mr. Bates, promoted to the board and a Rolls-Royce, flourishes like the green bay-tree—and for all I know lives luxuriously ever after.

Mr. Clive Donner's direction is flawless, giving exquisite point to this naughty tale, and the production, designed by Mr. Reece Pemberton, is an absolute joy.

Mr. Paul Rotha's film, *The Silent Raid*, tells the true story of how members of the Netherlands Resistance rescued a tortured patriot from the hands of the Gestapo. The dubbing of the Dutch dialogue into English is poor but despite this, and some careless cutting (not Mr. Rotha's), the atmosphere of tension is well sustained throughout.



Millicent Martin plays the boss's daughter in *Nothing But the Best*, reviewed on this page, in which Alan Bates, as a blithely unscrupulous young climber, gets what the title promises, including Miss Martin

on records

COMPOSERS AT THE PIANO

The hoarse out-of-tune croak known as the "composer's voice" is sometimes matched by an equally frightening phenomenon: the composer's piano playing. Good composer-pianists who can earn a living playing their own concertos in public are comparatively rare, and for every Rachmaninov or Prokofiev there are dozens who are worse pianists than they are conductors; which is saying something. But even if they don't always hit the right notes it is still interesting to hear composers trying to show you how they think their music should go. There is a fascinating demonstration of this in the second volume of **Great Composers' Own Performances** (Telefunken—mono only) where we hear the piano playing of Debussy and Ravel as originally cut by them on player-piano rolls.

Debussy is by far the more interesting study, not only because he plays fewer wrong notes than Ravel, but because his tempo and rhythm are nearly always something every pianist who plays his music can learn from. Ravel gabbles through two movements of his Sonata and the *Valses nobles et sentimentales*; Debussy is relaxed and gives his *Soirée dans Grenade* an unusually languid warmth. Debussy also plays the

whole of his *Children's Corner*, though I doubt if the Grenadier Guards Band he heard in London playing the tune which gave him the idea of *Golliwog's Cake-walk* ever played it with so much rambling from a solid four as Debussy does. Further, the composer plays the main tune of this piece not quite as printed. But as he is consistent in this it was obviously a second thought, not a mistake. Nor was it an improvement.

The American practice of charging more for stereo than mono recordings has been adopted by Pye with their new Golden Guinea Collectors Series, but as the stereo price is only 25s. 6d. (the mono is 19s. 11d.) it is good value anyway. The encouraging thing about this new policy is that the repertoire so far is commendably adventurous. In the first batch I received was an exhilarating performance of Handel's **Music for the Royal Fireworks** in its original, all-wind-band out-of-doors form. The line-up, as they say, is 26 oboes, 14 bassoons, 9 trumpets, 9 horns, 4 double-bassoons, 2 serpents, 3 timpanists and 6 side drums. It is an impressive and joyful sound which is likely to make the more familiar orchestral arrangement seem oddly sober from now on. On the other side of the Fireworks

Music is Handel's second **Concerto for Two Wind Bands and Strings**, all but two of the seven movements adapted by the composer from passages in oratorios and organ concertos. Behind all this is Charles Mackerras, whose editing and conducting have produced a most stirring record best played out of doors if you have tolerant neighbours.

With the fourth and fifth volumes Decca have now concluded the **Complete Wind Music** of Mozart (mono and stereo) played by the London Wind Soloists directed by Jack Brymer. Some of this dinner-time background music in the final volume is thought to be spurious, but considering the purpose of the Divertimentos it is of little account. Having tried out all these five volumes of music for meal times I find they do not really aid digestion. This is because so much of it sounds exactly like the music Mozart wrote for the supper scene in *Don Giovanni* and one is always expecting the Statue to knock at the door.

It must have been very tempting for Philips to call their new two-record set **Rostropovich Meets Richter**. The idea of teaming up these two magnificent players in the **Complete Sonatas for Piano and Cello** by Beethoven (mono and stereo) has worked out wonderfully well and has resulted in a series of performances of quite remarkable exuberance and vitality. The five cello sonatas between them

represent Beethoven's early, middle and late periods, and are full of characteristically dramatic, tender and roughly good humoured passages which Richter and Rostropovich play superbly.

What is needed now is for somebody to organize a clam-bake with Richter, Rostropovich and the two Oistrakhs to record the classic piano quartet programmes played (but never recorded) by Szigeti, Primrose, Fournier and Schnabel at the first Edinburgh Festival in 1947. Meanwhile, the Oistrakhs, *père et fils*, have had to string along on their own and have made a splendid record for Decca of Mozart's **Sinfonia Concertante** for violin and viola (one record, mono and stereo). Father David plays the viola and with his son (and pupil) gives a display of that combination of brilliance and warmth, sensitiveness and swing, which seems to be peculiar to Russian, and sometimes Hungarian, string players and is the constant despair of all others in the same line of business. The record also has the same players in Mozart's violin and viola **Duo in G** which is a most satisfyingly rich sound owing as much to the ingenuity of the composer as to the Guarnerius instruments used by the Oistrakhs. I can't honestly tell the difference between a Guarnerius and a Strad without looking at it, but there's no doubt the Oistrakhs make an expensive-sounding noise.

ROBERT WRAIGHT

on galleries

PHOTOGRAPHY AND PAINTING

Man is born with the seeds of violence in him. His first act, the yell when the midwife smacks his bottom, is an act of violence. As he grows older he learns to suppress the emotion and get ulcers, or to limit its expression to such harmless acts as slamming doors or beating his wife (but it is always there, ready to be called up in full force when his country needs it). Only for the artist is there an alternative that will not provoke the retribution of society. When feelings of violence boil up in him he can siphon them off into his work (this may be why so many artists are pacifists) and commit a vicarious murder

on canvas with his brush.

There is nothing new in this. It is as old as art itself. Its history can be traced from the cave man to the Italian Primitives and on through the work of such artists as Grunewald, Bosch, El Greco, Goya and Delacroix to Picasso and Matta, all of whom have shown us the face of violence by representing scenes or acts of violence not in a literal way but in an imaginative way that heightens our awareness. But in recent years this traditional form of violent-expressionism has been challenged by artists demanding more direct forms of expression.

So, just as the Cubists stuck

pieces of various materials on to their pictures instead of simulating those materials in paint, many artists today, not content with depicting violence, create works (of art?) that are the products of acts of violence or are even acts of violence in themselves. These may range from action paintings, in which the act of painting is more important than the finished product, to the razor-slashed canvases of Lucio Fontana, the burnt-books of John Latham, the torn and trussed canvases of the Spaniard Millares, and the public disturbances deliberately provoked by the crazy members of the Happenings Movement.

Talking of provocation I should explain here that that preamble was provoked by the stimulating exhibition, modestly called *Study for an Exhibition of Violence in Contemporary Art*, now at the Institute of

Contemporary Arts, in Dover Street, Mayfair. This not-to-be-missed show is part of an ambitious marathon programme, that includes lectures and film shows, on the theme Violence in Society, Nature and the Arts. Experts on sociology, psychology, anthropology, zoology, theology and mythology, cinema, theatre, literature, painting and sculpture, and even sports, are taking part.

The exhibition, which is largely of reproductions but includes a number of original works by Cézanne, Soutine, Picasso, Paul Nash, Sutherland, Bacon, Ernst, Magritte and others, is subdivided into numerous sections, from *Irony & Humour* to *Birth & Death*, from *Religion* and *Polemical* to *Sex* and *Optical*. The scope is very wide, perhaps too wide so that one comes away with the feeling that almost any painting or drawing could be classi-

fied under one of these headings since such a work of art is, by definition, something that makes an assault on the senses.

Writing in the catalogue, Mr. Roland Penrose says that "there is in fact only one period in the history of art when violence appears to be almost entirely absent"—the period of the Impressionists. But is this true? Though the Impressionists did not depict violence, most of them painted in a manner that was violent by

comparison with the academic painting of their day. Manet was a violent painter by almost any standard. And since violence is a matter of degree, even the pointillist method is violent by comparison with the method of, say, Ingres (who, incidentally, was a violently sensual painter).

The exhibition prompts an endless barrage of questions; questions about our whole concept of violence and about the individual ways in which par-

ticular artists have reacted to violence or got violence out of their systems. Does the fact that the act of painting has become manifestly more and more violent in recent times necessarily mean that artists themselves are more violent? Was Van Gogh, painting peaceful landscapes in a violent way, a more violent character than Lady Butler, the Victorian painter of glorious war? To what degree is our attitude to violence conditioned by cus-

toms and taboos, and to what extent does it change from one period of history to another? Is what we call pornographic art necessarily violent art?

Perhaps the hypothetical exhibition for which the present exhibition is "a study" will one day become a reality (Arts Council and Tate Gallery please note) and provide answers to some of the questions. On the other hand, of course, it may just provide more questions.

J. ROGER BAKER

on opera

VARIABLE VERDI

Perhaps the most exciting aspect of the revival of Verdi's *Macbeth* at Covent Garden was the debut at this theatre of the conductor Mario Rossi. His control of the orchestral dynamics, feeling for the breadth and scope of the melodies, and his rapport with the singers helped in no small way to make this a splendid occasion. I watched him carefully during Macbeth's aria *Pieta, rispetto, amore* which he shaped and drew to a climax with understanding, not only of the music, but of the voice singing it. This number brought the house down and though Cornell MacNeil (a distinguished baritone also making his debut

here) sang with unmistakable style, authority and tonal beauty, much of the success of this passage was due to Rossi.

His handling of chorus and ensemble were also telling. Even the witches, who can sound too trivial by half, were inspired to an attack that raised banality to intelligence. Notable too were the chorus of Scottish exiles and the ensemble after the discovery of Duncan's death with its unaccompanied sextet between two full choral outbursts. Here, incidentally, the Lady Macbeth provided a touch of pure operatic excitement when her voice cut clean through the noise surrounding her.

Amy Shuard is noted for her interpretation of this role. Mainly it is a vehicle for brilliant singing, but culminates in the sleepwalking scene, a curious passage unlike anything else in this opera, where the music reflects the characters in a situation rather than adapts them to a pre-ordained form—it is, in fact, the mature language of music drama. Miss Shuard handles the brilliance adeptly but I feel she has yet to release the full inward quality of the sleepwalking scene.

Between the composition of *Macbeth* in 1847 and its revision in 1865, Verdi wrote and revised another opera. In its original form it was called *Stiffelio* and was unsuccessful mainly because the plot involved a married priest and divorce, twin anathema to a 19th-century Italian audience. The second

version was called *Aroldo* and it had its first British performance at the St. Pancras Arts Festival. It is a variable work but its best arias and ensembles seem vague reflections of things done better in other operas. The enterprise behind this production is by no means to be despised, but in the event it merely supported my theory that if a work remains "unknown" for a long time, there is a very good reason for it.

Meanwhile there are the special excitements of Richard Strauss in *Ariadne on Naxos* at Sadler's Wells, a luscious work full of sumptuous and sensuous music well controlled by Colin Davis. Elizabeth Fletwell gives a stellar performance in the title role and the two other strenuous female parts are satisfactorily disposed of by Joyce Blackham and Elizabeth Harwood.



The number of opera singers who widen their repertory to embrace the art of lieder are few, but outstanding among them is the German soprano Irmgard Seefried seen here with her accompanist Erik Werba. They are to give a Festival Hall recital of lieder by Wolf, Schumann and Schubert on 22 March



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“SWEEPING STATEMENT”

The idea of adding a supplementary pair of lashes to your own has been abbreviated to the mascara that has a build-up formula. These preparations contain a quota of tiny filaments like fish scales that cling to the lashes and create a sweeping effect. They are specially useful for quickness and ease of use. Even the nimblest fixer of artificial lashes knows that, when pressed for time, it's easy to find them floating in your soup an hour later. Helena Rubinstein make Long-Lash in this new clinging mixture: 17s. 6d. They have a product called mascara remover pads that takes off this mascara efficiently. Dorothy Gray make Length 'N Lash mascara that is waterproof and made in black, brown and blue. They recommend removal with their special eye make-up remover: 5s. A particularly tenacious (absolutely OK to swim in it) mascara made in Vienna is now available in England. Called La Bella Nussy, it is in restricted circulation here—Harvey Nichols, D. H. Evans and Galeries Lafayette are stocking it. It is of a creamy consistency that softens and thickens the lashes: about 9s. 6d. The applicator can be refixed into any of their colourways so it is possible to keep a selection of colours going

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DINING IN

EASTER FORECAST

Sometimes, I think it is a pity that there are so few seasonal landmarks left in the way of food. Everything is pretty well available all the time. Spring chickens and ducklings come in the winter; frozen vegetables such as peas, for which at one time we had to wait, are always available. True, we can get "out-of-season" peas in the pod from abroad, but they are never quite so good, mainly because they are not really new.

Then there are "new" potatoes. I have been serving them for some weeks but, as far as I can make out, their only resemblance to new potatoes is their texture, and this is not their strong point. These potatoes are still coming from Mediterranean countries and are getting better, but I know one woman who will not touch them. She says, and rightly, "I shall wait for our own because they have the best flavour."

We cannot expect new potatoes from the Channel Islands much before Whitsun, and it will be a week or so later when supplies from Cornwall and Pembrokeshire arrive.

Meanwhile, for Easter, home-produced spring lamb—naturally reared as far as I know—will be available. We shall roast a leg or shoulder of it.

I, for one, will spread the joint with a little butter and pop it into a really hot oven to start it browning. Then and then only, I shall reduce the heat and let it finish cooking at a slower rate. When the heat is reduced, I shall add a sliced carrot and onion to the tin for the sake of the flavour they will contribute to the subsequent gravy. Allow 15 to 20 minutes a pound in all, depending on how you like the lamb.

Serve with frozen peas or new young carrots. Scrape a pound of them and cut them into thin rounds. Place them in a pan and cover them with boiling water. Add just a pinch of salt, a cube of sugar and up to an ounce of butter. Cover and simmer for a few minutes, then remove the lid and cook slowly until the liquid is reduced to a mere "essence." Add a little more butter and, finally, chopped parsley to taste and serve at once. The virtue of adding the parsley at the last minute is that its fresh flavour is retained.

Looking ahead to Easter and hoping to have some spare time it occurred to me that the ideas of a friend might be of interest. She loves to entertain but, as she holds an important executive position, usually gets home too late to cook a complete evening meal. She has worked out a number of casseroles, the favourite, at the moment, being Goulash—the perfect dish for reheating. Indeed, it is better on the second day. But her idea for a crumb pie shell filled with an apple cream is new to me.

This dish can be prepared on the evening before it is required. For 5 to 6 people, choose a 7½- to 8-inch shallow glass oven-dish.

Roll out 4 oz. of rusks, dry biscuits or breakfast cereal, all of which are ideal since they contain little or no fat. Add 3 oz. of sugar and 3 oz. of melted butter and mix well together. Line the dish with this mixture, patting it into position. From this point, it can either go directly into the refrigerator to set firm or be baked for 15 to 20 minutes at 375 degrees Fahr. or gas mark 5, then left to become cold.

For the filling, cut up 2 to 3 good-sized unpeeled Bramley seedling apples. Add the juice and rind of ½ small lemon, sugar to taste, and 2 tablespoons of water and cook to a pulp. Rub through a sieve and leave, if wished, until just before the meal. Whip ½ pint of chilled cream in a basin to the soft peak stage. Add the apple pulp and whisk together. If the apples themselves seem a little tart, first beat up a heaped dessertspoon of caster sugar with the cream before adding the pulp. Turn this apple cream into the shell. It will wait almost indefinitely.

A lovely addition would be a tablespoon of Cherry Heering.

Plumrose products from Denmark are now generally available in this country at leading grocers. They include various luncheon meats, hams, *pâtés*, sausages and spaghetti dishes, all in cans. The latest arrival is canned ravioli, ready cooked and requiring only four minutes' reheating. It is filled with a blend of beef, pork and bacon, and I found it delicious. A 15½-oz. can costs 2s. 6d., and is ample for two servings.



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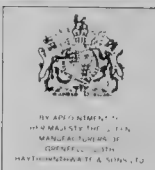
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Pictured here is a group of South African Airways' personalities on the Boeing service between Europe and South Africa: (left to right) Flight Engineer Officer Mitchell, 1st Officer Wellman, Air Hostess Hamman, Captain Ken Jones, Navigation Officer Terblanche and Senior Stewards Benzin and Boucher.

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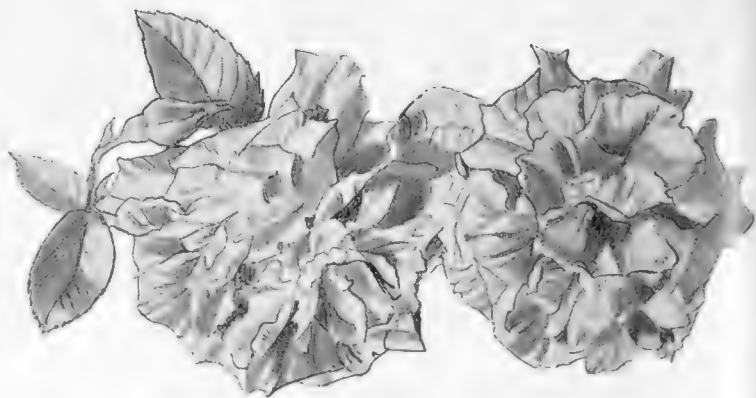
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*Zephyrine Drouhin*

I have already mentioned the recurrent flowering qualities of the Bourbons which make them suitable for gardens when old roses (but not their short season) are required. Here is a selection from the choicest still available, starting with *Souvenir de Malmaison*. This rose is superb and easy to grow, and its flesh-tinted blooms, often as large as five inches across, make it a magnificent rose for any garden. The flowers are delicately perfumed and fully quartered on strong stalks. There is a climbing form introduced in 1893, one of the finest climbing roses one can have. *Souvenir de Malmaison* produces a succession of blooms which improve as the season advances.

Madame Pierre Oger varies from a pale blush to a richer pink with transparent curved petals forming a peony-shaped rose. This shell-like quality of petal is found in several of the blush or creamy-white Bourbons, giving distinction to the race. *Madame Pierre Oger* (1878) and its parent, *La Reine Victoria* (1872) are both famous, exquisite, and indispensable in any collection of Bourbon roses. Another, equally famous, and

full of power, is the magnificent *Madame Isaac Pereire* (1880) which I grow as a pillar rose. Its great purplish crimson flowers, seemingly bursting with petals, are produced abundantly over a long period. The blooms are of an extraordinary size, possess a rich, fruity scent and are tough enough to stand up well to the rains of an English summer. Mine, indeed, seems to be indifferent to weather conditions, and year after year produces a crop that never fails to astonish.

Two more reds (the Bourbons are deficient in yellows) can be listed here—the old *Great Western*, also with huge, purplish blooms and raspberry scent, which usually flowers but once, and the thornless climber—or loose shrub if you will—*Zephyrine Drouhin* (1868), illustrated above. The variety produces two distinct crops, with a few odd blooms in between, its loosely double flowers being of a brilliant cerise.

Bourbon roses are hardy and very easy to cultivate under all ordinary conditions, and there is no necessity for the close pruning habitually given to them by the Victorians.

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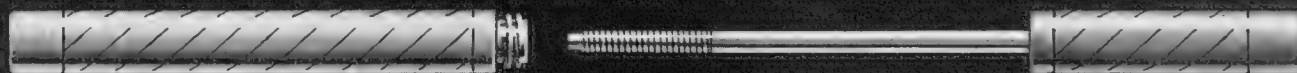


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Helena Rubinstein



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MOTORING

B.M.C.'s PACE-SETTERS

The world grows ever more sports car-conscious, for which the British motor industry should be grateful. The U.S. has always had a voracious appetite for our M.G. and Austin-Healey, and a brace of new models has just found its way out of the British Motor Corporation's works. I never quite knew just how many manufactories they had, but when I ran into Mr. George Harriman, the firm's chairman, at Longbridge the other day he explained his huskiness as the result of a tour round all of them, delivering a speech at each; there are 43. The new Austin-Healey Sprite Mark III and the M.G. Midget Mark II have not been altered much. More power has been gouged out of the engine (they share the same 1,098 c.c. four-cylinder unit known as the B.M.C. "A" type) by fitting an improved cylinder head, and a larger diameter crankshaft to take the greater strain. Instead of 56 b.h.p., 61 are now being produced and in a smoother, quieter manner.

The rear suspension is more efficient, too, with semi-elliptic leaf springs and bump rubbers of the same type as are used on the M.G. B. More comfort and convenience for the occupants has been obtained by fitting winding windows and hinged quarter lights. The layout of the fascia panel has been redesigned so that the rev. counter and speedometer are immediately in front of the driver, in a binnacle. Both cars also have externally operated press-button-type door handles, and each of the two doors is lockable. A price increase of £23 has been made to cover these improvements, the Austin-Healey Sprite Mark III now being £610 15s. 5d. and the M.G. Midget Mark II £622 17s. 1d., all inclusive of purchase tax.

A new large Austin-Healey, the 3,000 Mark III, has also been announced within the last week or so. This model has the 3-litre, or "C" series, B.M.C. unit, which has likewise undergone some pepping up, and now develops no less than 150 b.h.p., 14 more than previously. It is, of course, a six-cylinder, and with anti-noise activity in mind special care has been given to the silencing. A completely new arrangement which utilizes four separate exhaust boxes has been designed, and even though this is much more effective and longer lasting than the one it supersedes, it has resulted in engine power being actually increased.

Already West Germany and certain other countries have

laid down maximum limits for the noise that will be tolerated from a motor vehicle, and most of us will welcome the news that the Minister of Transport has the matter under serious consideration here.

The main noticeable change in the Austin-Healey 3,000 is the restyled interior, with new type fascia panel and a central console which carries switches and has provision for fitting a radio: it also forms the mounting for the short, remote-control gear lever. The speedometer records up to 140 m.p.h. and there is an electronic rev.

counter; when the car is cruising at 100 m.p.h. on overdrive (an optional extra) the engine is turning over at only just over 4,000 r.p.m. This Austin-Healey represents our British idea of a large sports car, well engined and possessed of excellent acceleration (0 to 80 m.p.h. in 15½ seconds). It is nevertheless compact in its dimensions—13 ft. 1½ ins. long and 5 ft. wide—and weighs just over a ton.

As a contrast, I have been driving an American idea of what a large sports car should be, a Ford Thunderbird, and by

comparison it is huge; 17 ft. 1½ ins. long, 6 ft. 5 ins. wide and weighing, I should say, quite half as much again as the Austin-Healey. But what a car to drive, with its V8 engine of 6,390 c.c. capacity developing 300 h.p. At traffic lights I would press the accelerator and, with hardly a sound, in very few yards it was nudging the 30, or even 40 m.p.h. limit. The automatic transmission helped a lot in these lightning get-aways, which are none too light on petrol. I estimated that consumption throughout my test run came out at about 13-14 m.p.g.

The thing that intrigued all my passengers was the wonderful gadgetry. For instance, the driving seat raised or lowered itself, and moved back or forward, at a touch on a switch; the rear mirror mounted outside the door could be adjusted from the driving seat by twiddling a tiny lever; the windows went up and down by electricity and a red light came on every time one entered the car, with a legend reminding about fastening safety belts. To make it easier to get into the driving seat, when the gear control was set at "P" the steering column, complete with wheel, swivelled sideways but locked itself as soon as the gear was engaged. Lights sprang up here, there and everywhere, whenever either door (there were only two) was opened.

The parking brake was put on by pressing down a pedal, and released itself as soon as the gear control was moved out of "P" position. I did not like this overmuch, as the car was likely to spring forward if the engine was running fairly fast to warm up just before one moved off; I must also criticize the great weight of the doors, and their full 4 ft. width, which made them difficult to open and close. Nevertheless, for anyone with £3,422 11s. 3d. to spend on a sports car, a look at the Ford Thunderbird is worth while. Lincoln Cars, Great West Road, Brentford, are the importers.

When travelling at night, car passengers and relief drivers "off duty" often feel the need for sleep. This is facilitated by a new head rest which can be easily attached to the back of the seat and is made in a standard size that fits most popular makes of car, including Minis. It costs 98s. 6d., from the Mail Order Dept., Marleyfoam, Ltd., Lenham, Kent, who also issue a free catalogue to car owners.



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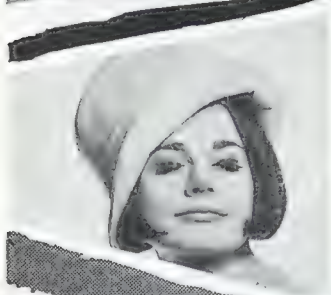
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DAVID MORTON

MAN'S WORLD

TWENTY YEARS TO GO

How will Big Brother dress in 1984? It's only 20 years off now, and at least one company has found it worth while to do a little crystal-gazing. "Britain 1984: Unilever's Forecast," by Ronald Brech, has some fascinating forecasts, some of which concern our future clothing. Men, it is suggested, will become more fashion-conscious, because of the female-orientated society. Well, I don't know whether our society is already strongly orientated towards females—as the U.S.A. certainly is—but if it moves even more in that direction, I shudder to think how men will dress. I am already sent press releases about "high fashion jeans with matching shirts."

But however Big Brother dresses, he won't look the same way for very long according to Mr. Brech. Clothing and footwear will decline in durability, but become much cheaper relatively, with more suits and shoes being bought and discarded when they wear out—that's the forecast. Well, as far as I'm concerned, the decline in durability of clothing and footwear has already joined us. I had a prolonged moan about that last time I wrote, though. The word that really has me worried is "relatively." I suppose the cost of living will go up, and the purchasing power of a pound go down, but if a pair of shoes is going to cost, say, 73 guineas, then I don't think 20 years is time enough to adjust.

Mr. Brech looks ahead to 1984 and suggests that "a significant proportion of underwear and other garments that have to be washed frequently will be made of expendable material—e.g. paper or plastic mixture which is soft to the touch and has a feeling of looseness and freedom." Goodness. Last time I experienced anything like that I was wearing what the Americans call diapers. Ah, well, perhaps I shall be in my second childhood by 1984. A pity, really, because I shall only be 50 years old.

Meanwhile, back in the sixties, what's going on? Our society, not yet totally female orientated, is defending its masculinity with boots. Perhaps Beatlemania started

it, with those Cuban heels, or perhaps it's a yearning for Western cowpunching. Anyway, Hornes are selling a very elegant boot, 11½ inches high, in supple black calf, fully lined. They are made by Spanish bootmakers, and cost 8 guineas.

I've practically lived in a pair of them since Christmas; they've worn very well, too. They are warm, comfortable, and waterproof—all desirable qualities in a London winter. Their best feature is that under trousers as narrow even as 16½ inches at the bottoms, they are indistinguishable from shoes.

These excellent boots must be the answer to those City men who commute in gum-boots (the muddier the better, it seems—the implication being that one farms) and change into shoes at the office. They also add probability to a return to the military overall trouser, buttoning under the instep, which gets nearer with the approach of stretch fabrics in everyday use.

Austin Reed have recently opened a "Gannex" centre on the fourth floor of their Regent Street branch. It proves the versatility of this cloth, not all of which is made into coats for Harold Wilson, contrary to popular belief. Hats, caps, golf bags, sports holdalls, slippers, luggage—it's all there in Gannex.

One unusually interesting garment is the Convair overcoat, made of a woollen cloth, twice as warm for its weight as any other cloth, windproof and shower repellent. In olive green heather with a small black line check it costs £26. It's single breasted with a three button front, two side pockets with flaps and two vertical pockets above them. The collar is particularly versatile—it can be worn conventionally, or standing up with the coat fully buttoned up, or half rolled down, making this a true all weather coat.

And if it's like other Gannex coats it will prove very durable indeed. If Big Brother buys one today he may still be wearing it in 1984, while less fortunate men are out in the rain in their brand new rapidly dissolving paper coats.

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ANTIQUES

RENAISSANCE RICHES

Renaissance jewellery rarely comes up for sale in the auction rooms, and few of London's leading jewellers specialise in it. It has perhaps most appeal for the discerning collector, but the subject is a fascinating one, though examples can only be found in museums or private collections.

Before the early days of the 16th century, the goldsmith put most of his skill into creating works for the church. But increased prosperity brought a demand for jewels for the new society to wear and it is at this stage that the jeweller finds a footing in history. It is interesting to note that many of the great painters of the 16th century were either off-

spring or pupils of goldsmiths—among them were Dürer, Holbein, and Verrocchio. And Dr. Yvonne Hackenbroch has written: "Hans Holbein the younger was foremost among those who determined the new pictorial style in Renaissance jewellery". Reputedly, he created a new type of design centered round the human figure.

The spirit of the Renaissance is as evident in the art applied to its jewels as to larger pieces. The refinement of gold casting and chasing, the enrichment of surfaces with enamelled ornamental motifs, the choice and placing of stones, both precious and semi-precious, are in every instance outstanding.

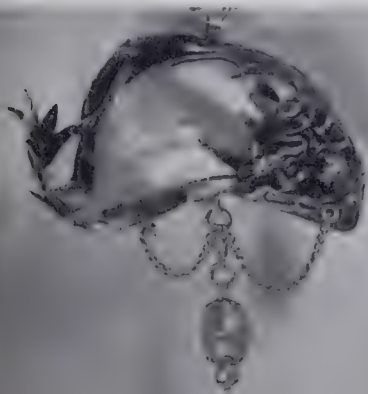


1 Pendant jewel from Spain of ivory, gold and enamel. It is carved in the form of a crowned mermaid, Melusina, who is adorned with necklace, belt and rings, and carries an emerald in her mouth

2 Pendant gold and enamel fishes. The one on the left has a body of mother-of-pearl and is 2½ inches long. The one on the right is set with emeralds and amethysts, is suspended on a double chain with diamonds and cartouche, and could have originated either in Italy or Spain

3 Pendant jewel made in Hungary for the Emperor Charles V, circa 1540-1550. Seven inches in height, it is of gold and enamel in the form of a crowned eagle holding an orb and sword, and is studded with rubies, emeralds and diamonds, with three pendant baroque pearls. It is suspended by a triple jewelled chain with cartouche beneath a crown at the apex

4 Pendant jewel attributed to Benvenuto Cellini. Made of gold, enamelled and set with rubies and diamonds, it depicts Ceres holding a cornucopia and wheat sheaf and standing beneath an arch with agate columns. The reverse side shows an elaborate architectural design in enamel. Photographs by courtesy of the Antique Porcelain Company of London and New York





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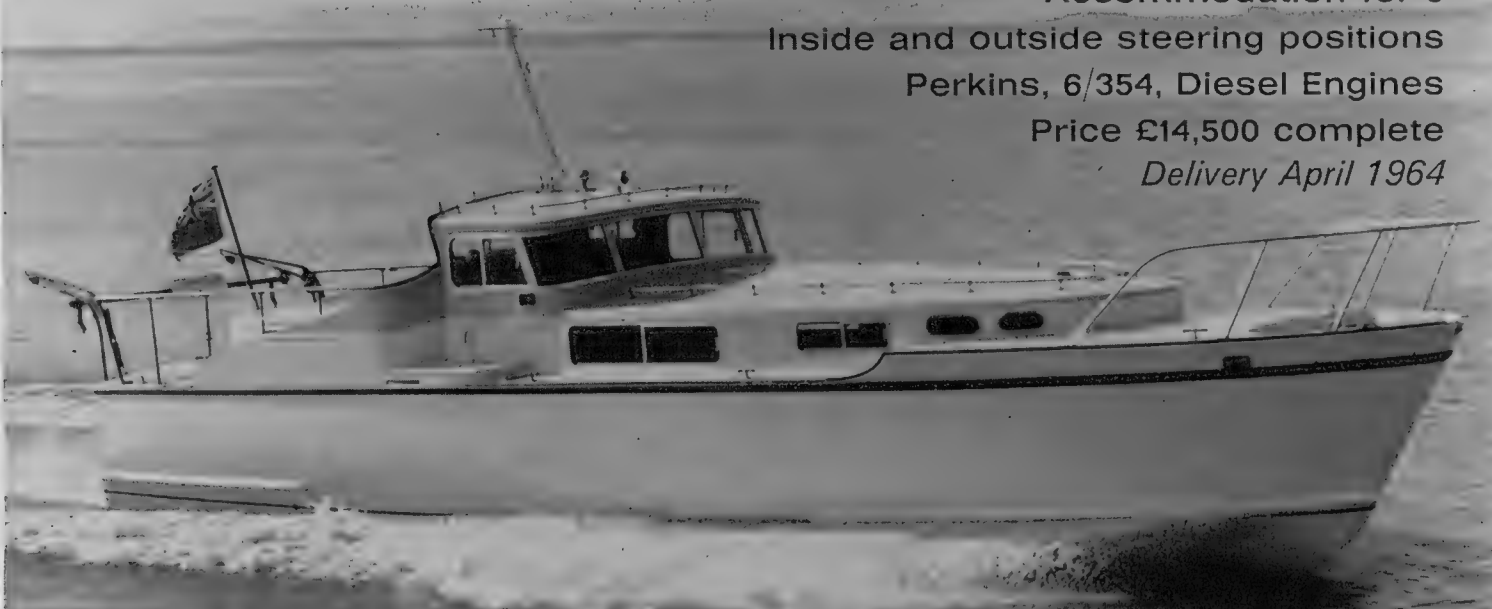


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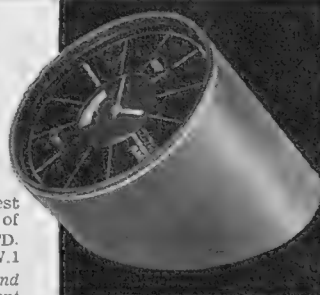
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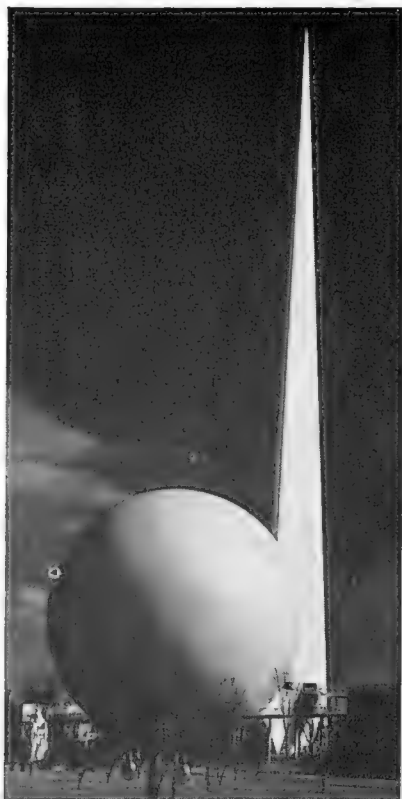
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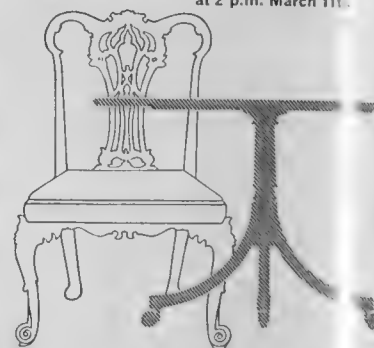
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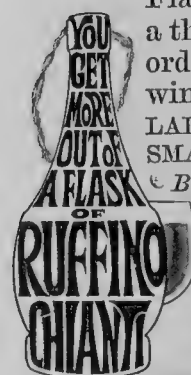


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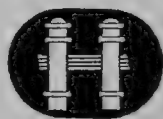
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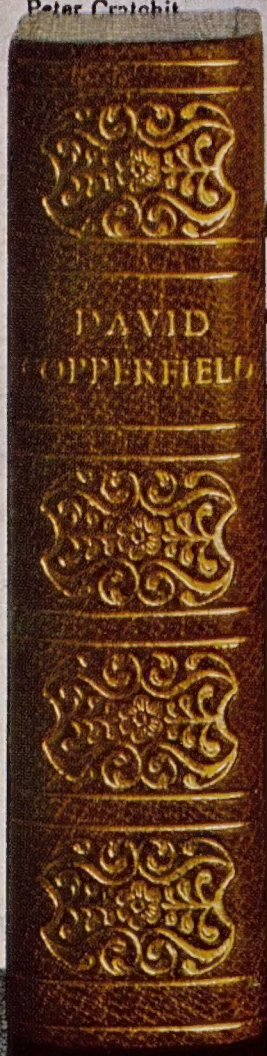
ADAPTED FOR THE STAGE

by

GLADYS WATERER

(Characters in order of appearance)

Scrooge
 Bob Cratchit (his clerk)
 Fred (his nephew)
 A Gentleman
 Marley's Ghost
 Spirit of Christmas
 Mr. Fezziwig
 Ebenezer Scrooge (as a young man)
 Dick
 Fiddler
 Mrs. Fezziwig
 Belle
 Spirit of Christmas Present
 Mrs. Cratchit (Bob's wife)
 Martha Cratchit
 Belinda Cratchit
 Peter Cratchit



BLEAK
 HOUSE



GLADYS WATERER
 TALKS DICKENS
 AT BROADSTAIRS

Reading First June 1850
 I am in a favourite hole of mine, here
 perched by itself on the top of a cliff,
 with the green corn growing all about
 it and the larks singing unceasingly
 all day long.

*Just below Bleak House is
 the Tavern, frequented by the
 sailors who sell the
 strongest of tobacco and the
 strongest of molasses.*

*I followed the young woman, and
 as soon came to a very neat little
 cottage with cheerful four windows;
 in front of it, a small square
 gravelled court or garden full of
 flowers, carefully tended, and
 smelling deliciously.*
 David Copperfield

A collage of wash drawing, acetates and photographic transparencies by
 Fred Pauker, an Israeli artist at present working in England.
 Gladys Waterer is honorary secretary of the Broadstairs Branch of the Dickens
 Fellowship, and lives in Dickens House.

"It's unique in that it's the only Dickens Festival in Europe. It's a completely local effort. The whole town joins in... In 1936 we put on the first Dickens play. After the war I wrote 'Christmas Carol' for them and that was really the start. We did a different play each year and gradually added things and the Festival grew and grew. Costume parades came later. Crinolines are very uncomfortable and the devil to get about in... The play's still the main thing. Each one takes me 8 months to write. I'd never adapt Oliver Twist because I couldn't bear to spend 8 months with those people... More and more people from all sorts of places come to the Festival and we're hoping to do more this year—readings, music, various things. 'Christmas Carol' is the play and I think we'll have a good Victoriana exhibition."

A FEW FACTS The Dickens Festival runs from 15th-20th June. The play is performed every evening, seats 6/-, 5/-, 4/-. Other attractions: garden party and costume parade at Bleak House, Assembly of Dickensians at Garden-on-the-Sands, Children's afternoon at bandstand, stagecoach on front, Festival dance in Grand Ballroom, coach tour to Canterbury, costumed staff in shops, Dickensian window displays, etc. And whether you take the motorway or another route you'll find a Dickens of a lot of BP Garages to help you reach the Festival and Broadstairs' 7 sandy beaches.

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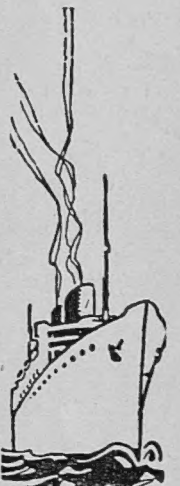
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